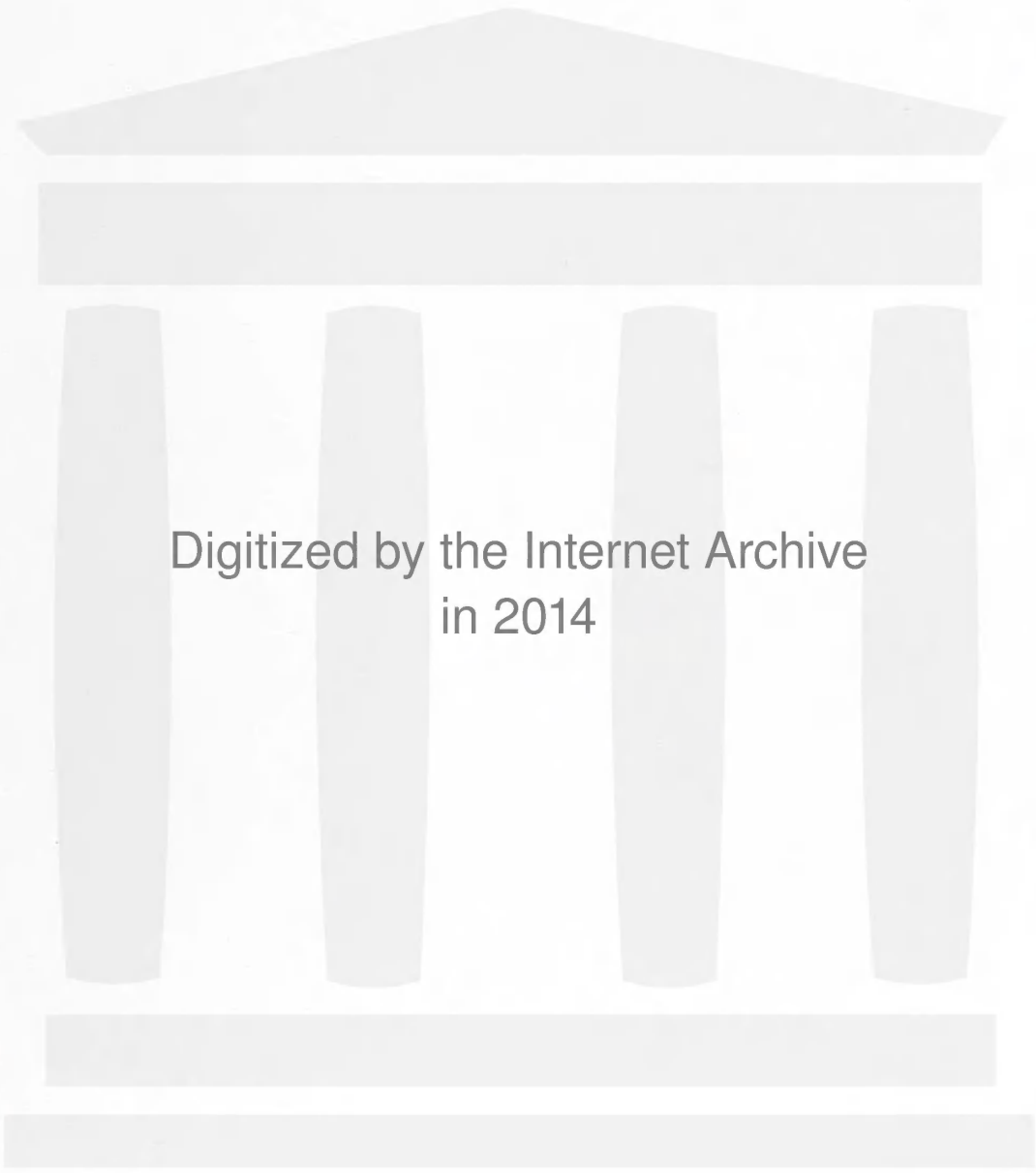
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*planned chaos will soon pass and I will enjoy the light. The moon. The stars.*

## *my life is ready for a* change

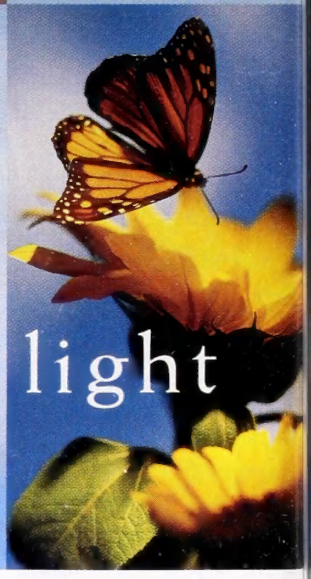
*And the beauty of my new windows. On this I am adamant. On this*

*I won't compromise. On this I am sure.*



## *i need more* room

## *i need more* light



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to see in

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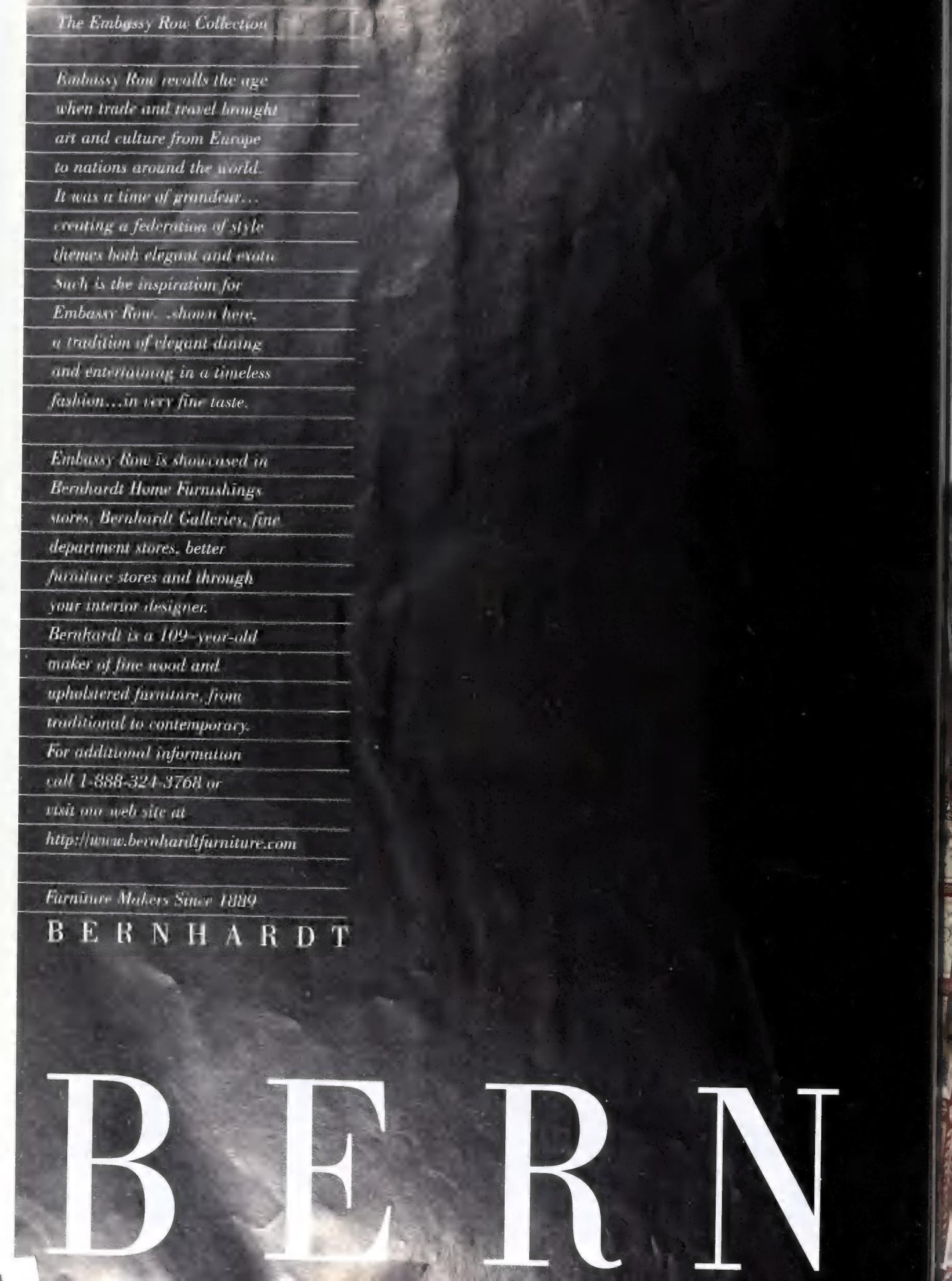
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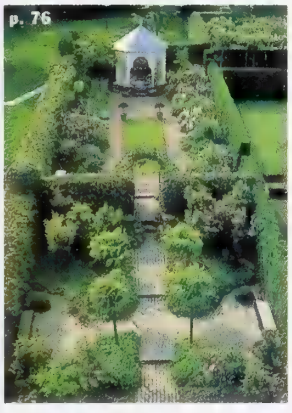
**ON THE COVER:** An 18th-century farmhouse on the island of Majorca has been given a frost of white paint to set off such treasures as this black iron bed with gilt trim. Textiles, including the white-on-white Sardinian carpet and yards of linen, contribute to the cloudlike serenity. The designer was Mimmi O'Connell. See page 56. Photograph by Fritz von der Schulenburg.


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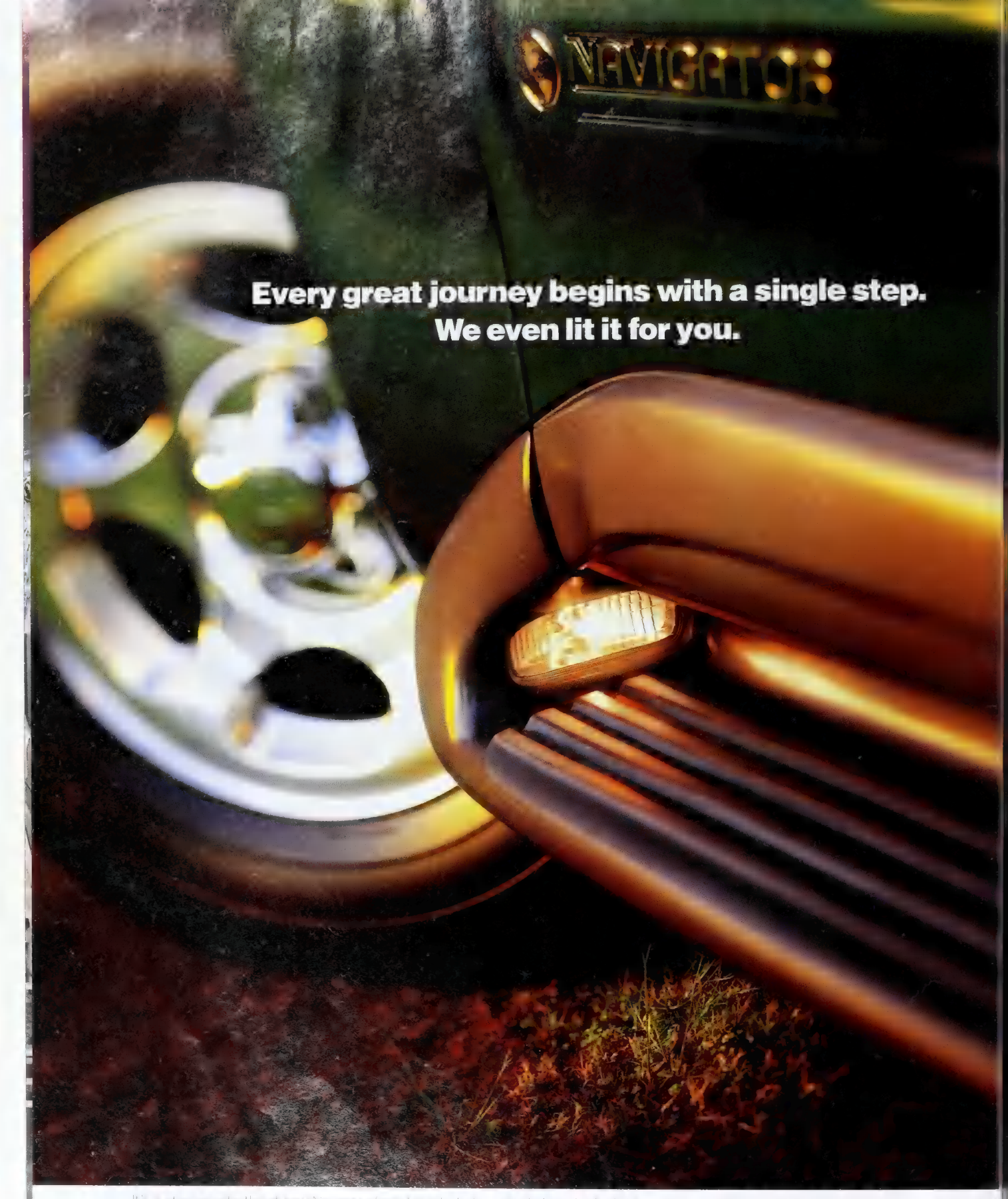
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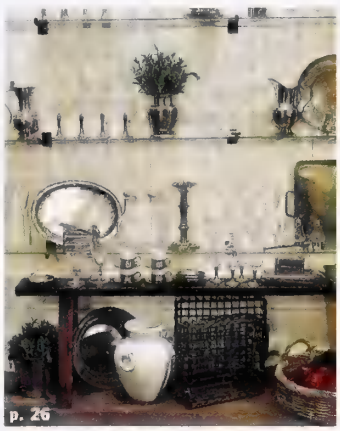

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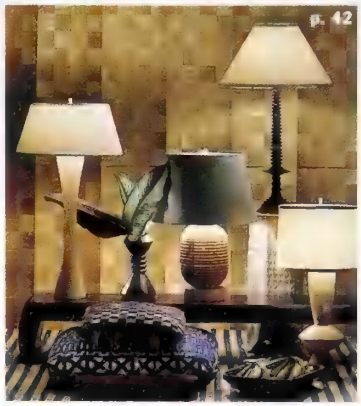
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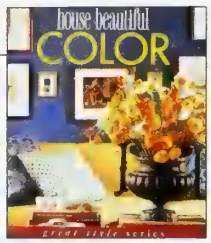
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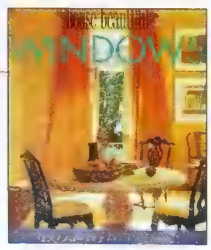
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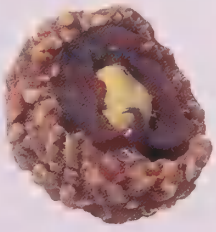
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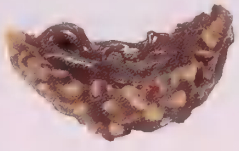
"I'm not going...



...I'm a guy...



...I like guy things *mmm*...

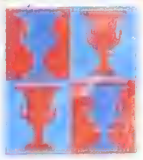


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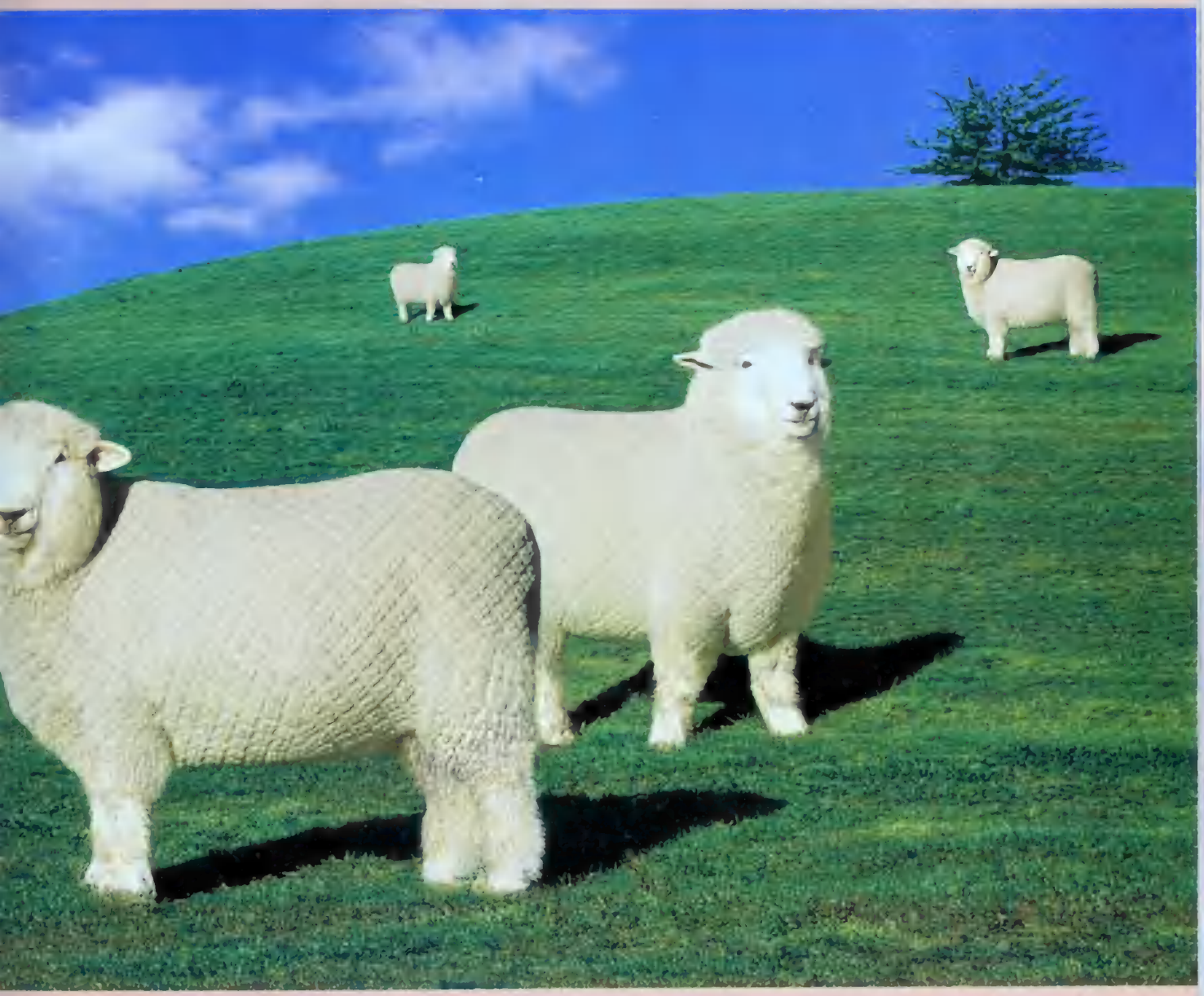
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# THE SMELL OF MINT

By Michael Pye

**I'd show you the photographs** if I could; we show them constantly to everyone in New York. They are what we have left of the time before we belonged in Formentina.

You won't know the name, nor did we ten years ago. Formentina is the end of a string of villages in the middle of the forest in central Portugal. Our tiny dead-end hamlet consists of twelve houses on the first of the hills that lead to the great mountain barrier with Spain. It has one shop which sells bottled gas and hot sauce and firelighters but makes its money as a bar. The small white chapel was built when Formentina declared its independence from the bigger, neighboring village. The issue was land, there was fighting in the streets, and the whole small war is proudly called "the revolution of 1989."

Our house is in the middle of all this: my house, with my partner, John. We are journalist and professor, writer and academic: mobile people, inclined to end up in the fuss and bother of big cities. For a long time we took that for granted—home was work.

But I'm European, and I had been writing columns about American politics for so long I felt like a tourist on my own home turf. John is American, but with a history of living in other countries. We started to talk about finding our own joint place in Europe, a roof at least, ideally a garden, and in some country that neither one of us yet knew. It couldn't be in England, because I come from there, or Switzerland because John taught there, or Italy, because I studied there.

We might never have found our house, except that we found Portugal. We had needed a cheap break from London and spent a week close to Lisbon. We found odd shrines and Gothic mansions and cisterns of dark, still water. We found surf and woods and castles. The Portuguese, we discovered, garden with light and shade as well as brilliant bougainvillea and geraniums and lemons and morning glory.

We came back one summer to learn the language, all triply-embedded pronouns and future subjunctives, and swallowed in the speaking so nobody knows if you get the grammar right. After a month at the University of Coimbra, I was confident in restaurants and in the present tense.

We came back to Portugal the next summer to find that European house. John set a deadline to make sure it happened: a week. By the last day we were dashing from collapsible courtyards infested with ticks to a ruin by a waterfall with several terraces of olives and a view like postcards that lacked only one thing: a road within a mile. We hit our heads in neatly meanly restored stone cottages where the bathroom ran into the kitchen ran into the bedroom.

We despaired. At six in the evening we were in the shop-cum-bar at the end of what is now our road, huddled over beers. Experimentally, John said out loud: "We are >

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*There were clues to the past life of the house: a cool room for making wine, a huge pink chandelier in the room upstairs, a brick oven for making bread*

looking for a house." Assuming he had mastered those few words of Portuguese, it couldn't do any harm.

"I've got one of those," said a square-shaped man called Antonio. "Follow me." He had a motor scooter fitted out with a cart. We walked behind him up a lane of olive trees, through a narrow gap between houses and into a rough kind of square, more of a clearing. They were building the little white chapel, I remember.

Antonio opened the gates to our house.

The courtyard, long flooded with water from the village washing trough, was a brilliant green. Chickens ran about. A pig sulked in a corner. The building itself was half-hidden. We could see golden river stone where the walls had escaped the limewash brush, and a roof like a landslide of mossy and fragile tiles. There were also clues to the past life of the house: a cool room for making wine with a still in the corner, a huge pink chandelier in the room upstairs, a brick oven for making bread.

We took many photographs at that time, but they can't give you what is most unfamiliar of all: the smells. You step, and you bruise mint. It seems Portugal is one gigantic root system for mint, interrupted at times by cities, forests, or farms. The air is full of the scent of the woods, too, baked by summer: the pine trees and the eucalyptus. In early evening, when the cooking fires are lit, the village smells subtly like a smokehouse.

We found a calendar for 1988 on the floor—three years before we bought the house. The place had been empty since then. We found a single baby's shoe; so there had been a family here.

We don't have pictures of the handshake, but I remember that people were smiling. Antonio explained that if you leave a house like that much longer, water gets into the rubble and mud and stone walls and they dissolve away. Nobody wanted the house to become a ruin.

Antonio asked 1.2 million *escudos*, which was $7,000 or so. We didn't even argue; it was a fair price for a gesture at being Europeans. It was only in New York that we began to puzzle over exactly what we should do next.

We puzzled so much the house became an occupation. We discussed it endlessly: what windows, where to put the living room, what trees could be planted, whether to put out money for solar energy or a windmill or a well. It was more than a fantasy now. We were talking to builders.

The animals were evicted, although the chickens still scratched hopefully by the gate. Every three months, when I was working in Europe, I'd go down to shout at the workmen. The old walls turned new and white. The old tiles disappeared. One August day, just before the annual village *festa*, a huge log of eucalyptus became our roofbeam and a new terracotta roof started forming across it. We missed the old patina.

We were still just visitors, of course.

But the first summer in the house we found peaches on the doorstep, then plums. We saw our neighbor Zulmira arrive with a bucket of potatoes. Sure that men wouldn't know how to store them, she laid them out for us. Once her husband Alcino, came with a piece of the liver of a pig that had just been killed. We heard the racket. Sometimes we could do something in return. We would be driving to the market in the nearby town Tuesdays and Saturdays and someone would need a lift with some buckets of green beans and cilantro and tomatoes to sell.

We started listening to our neighbors. Francisco, in his seventies, kept lamenting the dust and the quiet in the country; he once worked in Paris. "It's the quiet," he said, "which kills you." He explained who owned what, how to deal with the wandering grinning dogs that hung around, where to get water from a good spring.

The next year the house was three-quarters done. The living room was still unfinished, but it was covered and cool. The courtyard was blank concrete like a rough dance floor which suggested a party. It was John's fiftieth birthday and the fiftieth for some of our New York friends, so we proposed one grand joint celebration: a housewarming, a birthday party, and our personal *festa*.

For a party like this, in our part of Portugal, you need *leitao*, roast suckling pig. My mistake was to think that you started by buying a pig. I invested in a small but growing sow. It took me and a farmhand to muscle Miss Piggy into the car, the lady complaining bitterly about being trapped in a sack—I began to think this pig might be, in every sense, too much. She was certainly lively. On the drive back, she settled reluctantly in the back of our ancient hatchback. Suddenly, she rose like a shark from the waters, stared out of the rear window and snorted regally at the cars behind us. One of them ran off the road with laughter.

The villagers pointed out, tactfully, that she was too large for any oven, at least in one piece. We pensioned her off to a good home and started again, with proper *leitao* cooked crisp and gold from the *leitao* man, and a barrel of good red wine. Our builder, who was not a very good builder ("He's interested in electricity," we were told. "He's not interested in plumbing"), turned out to be a fair disc jockey. He brought his own six-foot speakers.

Our friends came from Zurich and New York, from London and Paris and Lisbon, trailing children and spouses and new lovers—that was the easy part. The question was whether guests would come from our village and those around us.

At six in the evening, Zulmira told us to go and invite the people in the *baixa*, the lower part of the village, for our twelve houses divide into an *alta* and a *baixa*, upper and >

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*introducing*

# CHEVROLET PRIZM

*By midnight, we knew people who had grown up in our house, one who ha been born there, people who remembered it when it was the local tavern*

lower just like Lisbon. Apparently the *baixa* weren't sure they were welcome.

The outsiders arrived first—the Americans and Europeans with their eight-o'clock party habit. Then, for hours, everybody was careful not to mention that nobody else came. By eleven there were villagers standing outside the gates, but nobody wanted to be the first to enter. We held our breath. We dreamed of mixing our worlds, big city friends and farmer neighbors, and we were now so close.

Then Tinita arrived. A small, fiercely bright woman. She snorted at the sight of everyone holding back. She gathered her relatives, and she has many relatives, and she swept through the gates with a convoy behind her.

By midnight, we knew people who had grown up in our house, one who had been born there, people who remembered when it was the local tavern. Tinita and her husband danced in the courtyard—fast, boxy athletic steps—joined by the Swiss and the English and the builders and the neighbors.

I had brought the collected works of Motown, which seemed right for a fiftieth; the builder refused even to think of playing them. Instead, the house rang with brisk, plangent, very foreign tunes. By one o'clock we had run out of glasses, which meant that somewhere in our house, chewing the bones of the suckling pigs, drinking the good red wine, there were at least a hundred and twenty people.

We just meant to introduce ourselves, perhaps to make friends. We were only going to come in the summer, of course. This was simply a *casa de ferias*, a holiday house. But we were drinking, we were dancing, we were talking—somehow, in fractured Portuguese—and the next morning we had a brief bit of fame: "*a festa de Joao e Miguel*" was known all up and down our valley.

We have the photographs from the party, too.

We didn't know all the names at the time, let alone the intricate family relationships, so the pictures tend to be: men talking, children dancing, women talking. I do remember that Zulmira's daughter Irene came and seemed to listen to the music, which was remarkable; she is deep in Down's syndrome, and at 37 she screws up her eyes so as not to misunderstand the world. Where I come from, all too often, we set people like Irene aside.

Although the courtyard was a perfect dance floor, in the next weeks it started to look to us like some dry, distant planet. We started digging, paid people to help us dig, pulled muscles shifting barrow-loads of stone and concrete (and, for some strange reason, quantities of unmatched socks). We planted grapes to make shade for the house. Then we thought of planting roses along our blank white wall facing the chapel, the dark red [illegible] everywhere here at tree height. Our neighbors [illegible]

The next year one of them, Jorge, a small smiling ma with a whole horizon between his two front teeth, turned u unannounced in a kind of deep sea diver's helmet and a mack intosh. He carried a tank, a pipe, and a nozzle. "The grapes," h said, with great authority, and began to spray sulphur on the leaves. He pruned them for us, too. The grapes in our hous Zulmira said, had once been "*uma meravilha*"—a wonder.

Nothing very bad happened in New York, not to us. man downstairs got his throat slashed lightly. An older ma died and his body was found days later. The block associatio turned political over a sick tree. But somehow I began to notic the fact that I said "Good morning" to only a few people.

We found excuses to spend long summers in the villag books to be written, projects to be thought out. We said w had so few distractions, although the social calendar is packe with expatriate dinner parties, a birthday party at an endle table in a garage, village *festas*, obligatory openings (art hap pens all over the place, even here).

Walking the village street is a social event. You sa "Good evening" and you are offered wine from a barrel, thi red stuff. You drink and you talk; that's how things are don

In time, the grapes met the wisteria over the windows the living room and made an intricate shade. The roses boile up in unexpected neon colors. We bought the disused schoo house next door, which had lost its roof and its floor, an turned it into a place for guests.

We took far fewer photographs, I noticed.

One Saturday, the square by the chapel filled up wit most of the men in the village. They had concrete mixer terra-cotta blocks, metal girders, windows and doors. By mi day, they had made a skeleton for a Casa do Povo—th "House of the People" that every other village has, a place t drink, play cards or skittles, have a meeting, or in larger place use the pool or the gym.

The women arrived with meat, wine, salad, and table and the village ate. Then the skeleton was filled out wit blocks, plastered over, and the Casa do Povo was almost ready a box with a stage for the music at the *festa*. John and I weren expected out on the square with the bricklayers. Unlike ou neighbors, we are not construction workers, so we stayed i the house. But it was a dazzling day, a whole communit deciding what they wanted and making it. We offered, tenta tively, to do the painting. The offer was accepted. So day afte day John was out and I was out, turning the Casa—and bits the road and the rosemary bushes—an immaculate white Jorge walked by and said it was well done, really well done He smiled generously.

One summer, John stayed on to teach at the medieva university some fifteen miles away. We commuted betwee New York and Formentina, from *(Continued on page 108)*

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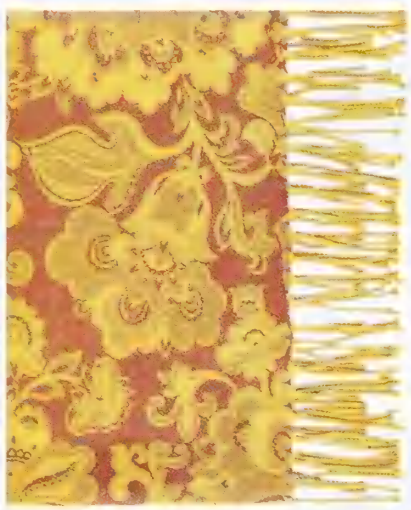



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EDITOR: ELIZABETH MAYHEW

















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2. *Marzotto's Merino wool throw from Italy, $165. At ABC Carpet & Home: 212-473-3000.*
3. *London-based El Ultimo Grito fashions a chair out of cork, $1,000. Call 011-44-171-732-6614*
4. *Australian table folds flat, $640. From ISM: 011-61-3-9645-8881.*
5. *Sink by France's Philippe Starck for the Delano hotel, $4,295 for ceramic bowl and countertop and pearwood base. From Duravit: 888-387-2848.*
6. *Cast-aluminum sofa by France's Frédéric Méchiche, $6,000. Through Janus et Cie: 800-24-JANUS.*
7. *Leather-and-steel recliner from Switzerland's de Sede, $2,600; ottoman, $950. Through DDC: 212-421-2800.*
8. *French designer Olivier Gagnère's china, $38 for dessert plate. From Bernardaud: 212-371-4300.*

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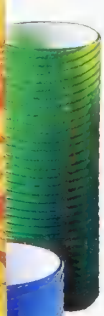
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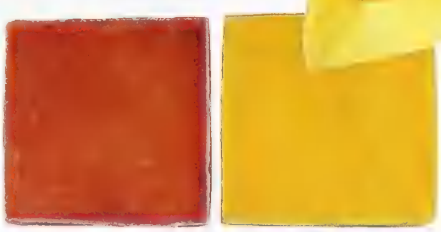



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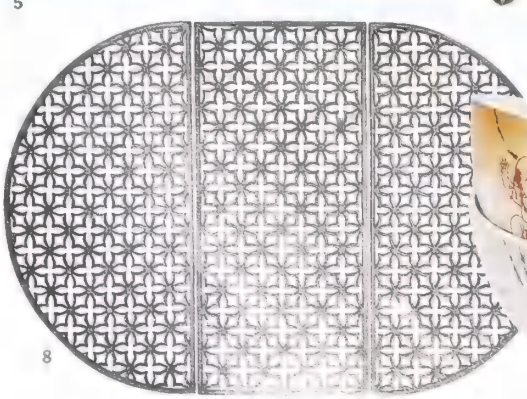

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1. *Italian ceiling lamp, $730. From Flos: 800-939-3567.*
2. *Handblown Venetian glass vases, from $500. From Salviati: 212-725-4361.*
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4. *German hanging rack for CDs, $80. Through Totem: 888-519-5587.*
5. *Château Merisier's ceramic tiles are hand-made in Provence. Through designers. Call 919-403-0784.*
6. *Enameled 18-karat-gold-dipped coffee spoons from Russia, $75 a pair. From Sovietski Collection: 800-442-0002.*
7. *Crewelwork cottons from London-based Designers Guild. Through designers. From Osborne & Little: 212-751-3333.*
8. *Swedish doormats come in sections that you piece together, $55 a section. From Munder-Skiles: 212-717-0150.*
9. *Fort Street Studio's Chinese rice bowls, $40 each. At Hart & Heilmann: 212-966-1963.*


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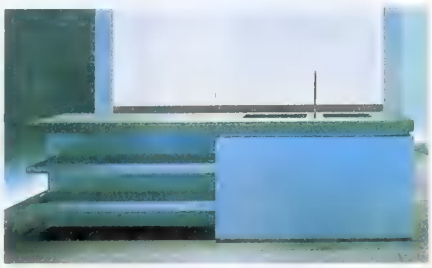
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# DOLCE TOSCANA



**You can now get ceramic pitchers,** olive-wood flatware, and hand-dipped candles from Tuscany without making the transatlantic flight. Just visit Pino Luongo's Tuscan Square, a bustling bazaar and restaurant in New York City's Rockefeller Center. The famed restaurateur believes that the table is "the heart of the Tuscan home," and he has filled his bilevel 12,000-square-foot space with evocative vignettes of housewares and furnishings (right, Cosi Tabilini's pewter and glass designs, including wineglasses modeled after the classic stemware of the *nobili*, $38 each). All of the merchandise is selected by Luongo with designer/stylist Trish Foley to conjure up the Tuscan way of life—and capture a bit of Luongo's childhood, like the Casentino wool jackets he wore as a boy or the frozen iced cappuccinos his grandma used to drink. Call 212-977-7777. *Christina Wilson*



# CLEAR THINKING

**"I do love attenuation**—there's something beautiful about a stretched proportion," says British archminimalist John Pawson, designer of the sleek new kitchen system for Obumex (left). Pawson clears all surfaces of hinges, handles, temperature controls, and appliances, dropping smooth cook tops and deep-set rimless sinks into thick "floating" worktops of lava stone, marble, or waxed walnut. Net effect: a luxurious architectural spareness. "They're very sensuous things," Pawson notes. "People can't stop touching them." Available through designers from B & B Italia. Call 212-758-4046. *Stephanie Rank*

# HIGH STYLE




**One way to become transported** by art these days? Fly British Airways, where brilliant graphic motifs, commissioned from a globe-spanning list of artists, adorn everything from ticket folders to airplane tails. The ultimate objective: to create by the year 2000 a flying United Nations of art. Among the first images are *Koguty Lowickie* (left), a traditional Polish fold art cutout by Danuta Wojda; and *Sterntaler* (below), a Bauhaus-inspired ceramic panel by German artist Antje Bruggemann. On the flight schedule for 1998: a patchwork design with African origins from Sherry Byrd; a hearts-and-flowers folk motif by Swedish glass artist Ulrica Hydman-Vallien; and a centuries-old sari pattern revived by Bombay textile artist Meera Mehta. *Stephanie Rank*

# IN THE AIR

In new Champagne bars—with names like Bubble Lounge, Pops, and Flute—Americans are enjoying the fizz glass by glass.

# FRENCH TWIST

**Having brought the modernist furniture** of France's Christian Liaigre to the U.S., Chicago-based Holly Hunt is betting on another Christian—Astuguevieille—as the next great, Gallic design force. Bound in his signature hemp rope, the Afri Afri chair (right) is among the limited-edition, handcrafted-in-France pieces Hunt is offering prior to the introduction of the Christian Astuguevieille pour Holly Hunt Collection. The new line of American-made tables, armoires, consoles, and lamps will bow at Hunt's New York showroom in May. "Christian is a multidisciplinary artist with an eye for the neo-primitive shapes and textures striking chords in interiors today," she says. Hunt also lauds Astuguevieille, who is artistic director for [illegible] at the fashion house of Nina Ricci, for forms that are neither "boringly [illegible]" nor trendily eccentric. Both collections, available through designers [illegible] Holly Hunt, 312-644-1844. *Christopher Petkanas*



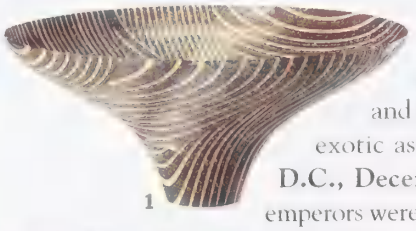
# REBUILDING VENICE

The organization Save Venice has been working to restore the art and architecture of that sadly disintegrating city for thirty years—a recent project was the 15th-century church of Santa Maria dei Miracoli—but now anyone can help by simply buying a new set of sheets. The Venice Collection, which debuts at Bloomingdale's next month, is a complete home-furnishings line that includes fabrics by Kravet, rugs by Couristan, furniture from Century Furniture, Robert Abbey lamps, and Martex bedding. A portion of all sales goes to Save Venice. While the shapes and colors of the Venice Collection are unmistakably inspired by the city, the look is more youthful than ornate. A curvaceous marble-topped credenza has a pale painted finish. The bedding line features the creams and peaches you might find on an old frescoed wall. For information on Save Venice, call 212-737-3141. For the Venice Collection, call 212-705-2000. *Deborah Michel*

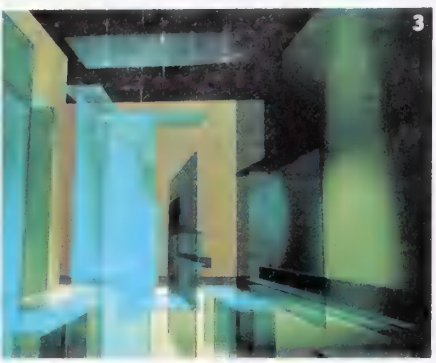


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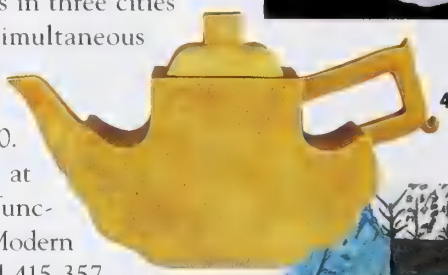
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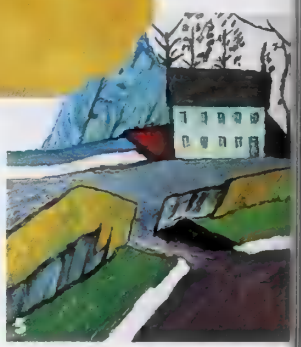

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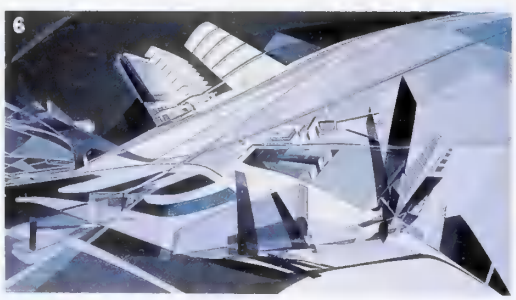
**New York, January 27–March 22** Virginia Dotson's 1989 *Cross Winds* (1) and other vessels on display at the American Craft Museum remind us that wooden bowls and vases have evolved from household objects to art objects. The works were sculpted by American, British, and Australian artists using woods as common as maple and as exotic as Mozambican ebony. Call 212-956-3535. **Washington, D.C., December 14–March 8** Twelve hundred years ago, Japanese emperors were collecting art. For the first time 76 items from the imperial collections, including manuscripts, paintings, and scrolls such as Yokoyama Taikan's 1928 *Waterfall* (2), travel outside Japan to the Arthur M. Sackler Gallery. Call 202-357-4880. **New York, January 29–April 28; Columbus, January 31–April 12; San Francisco, February 6–April 28** Three museums in three cities collaborate on "Fabrications," producing simultaneous exhibitions of architectural works. Installations in MoMA's sculpture garden include a dissolving structure of ice. Call 212-708-9400. Stanley Saitowitz's *Virtual Reading Room* (3) at the Wexner Center explores the theme of functionality. Call 614-292-0330. Works at the San Francisco Museum of Modern Art emphasize the similarities of buildings and the human form. Call 415-357-4000. **Pittsburgh, December 5–March 22** A. James Speyer, an architect and student of Mies van der Rohe, achieved acclaim as an exhibition designer and curator of contemporary art at the Art Institute of Chicago. A retrospective of his work is at the Carnegie Museum of Art. Call 412-622-3131. **Fort Worth, December 7–March 1** The first U.S. viewing of selected porcelains from the Qing Dynasty (1644–1911), including a mid-18th-century teapot (4), is at the Kimbell Art Museum. Call 817-332-8451. **Milwaukee, December 5–March 1** Gabriele Münter (1877–1962), a key member of the Expressionist movement, is considered a leading figure in classic modernism in Germany, but she is less well-known in this country. The Milwaukee Art Museum is showing seventy of her simple but boldly colored works, including *The Green House, Murnau* (5) from 1911. Call 414-224-3200. **San Francisco, December 19–March 10** Although the Iraqi-born architect Zaha Hadid's major built work is limited to the Vitra Fire Station in Weil am Rhein, Germany, the explosive geometry of her designs is legendary. Two dozen of her lushly painted illustrations in which building planes slice through traditional cityscapes—including the 1993–95 *Perspective view, Zollhof Arts & Media Center* (6)—are at the San Francisco Museum of Modern Art. Call 415-357-4000.


3


2


4


5


6



# SHOWS


7

**New York, January 15** Christine and Al Luckett's collection of rare New Mexican and Spanish colonial furnishings, including items from their Santa Fe house (7), will be sold at Sotheby's. Call 212-606-7000. **Tampa Bay, December 5–7; Charlotte, December 12–14** American Crafts Council fairs offer pieces by jury-selected artisans. Call 800-836-3470. **New York, January 23–25** Self-taught and visionary art is presented at the Outsider Art Fair. Call 212-777-5218. **New York, January 30–February 1** The National Black Fine Art Show features works by African, Caribbean, and African American artists, such as Calvin Burnett's 1950 *Father and Son* (8) and William Carter's 1979 *Lady With Rag Doll*. Call 212-777-5218. *Gary Deane*


9



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# PRIMO PLANTSMAN

*With an educated explorer's eye, Marco Polo Stufano leads us down a worldly garden path*

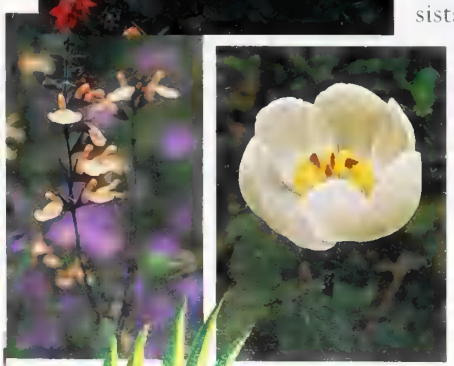
By Margaret Kennedy

**"Why not go to the source?"** I ask myself. It is late October and I have been assessing my garden, laboring over how to fill in the gaps to enrich its growing tapestry. I decide to call garden guru Marco Polo Stufano, the director of Wave Hill garden in the Bronx, who agrees to have lunch.

Laden with a takeout picnic, my Chinese bamboo plates, and Italian bandana napkins, I cross the brick path in Wave Hill's perennial garden to meet Marco. Once again I am struck by his voluptuous plantings and innovative juxtapositions of color and texture. The garden is aglow with rosy grasses and dotted with flame 'Bishop of Llandaff' dahlias swaying over their burgundy leaves—definitely a must-have.

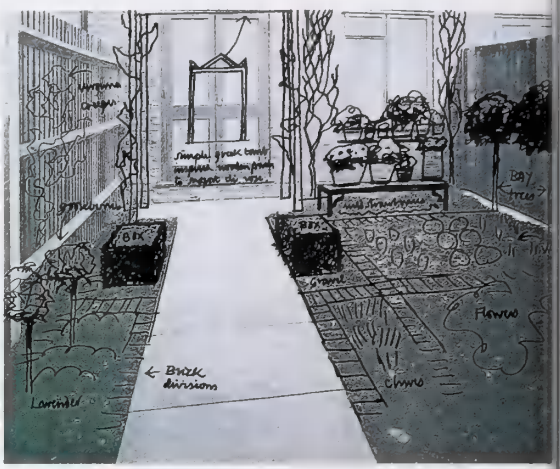
"I've been growing those dahlias for twenty-five years," Marco informs me over tabbouleh and grilled vegetables. Typically, he's ahead of the crowd. "Wave Hill is my inspiration," I confess shyly. Most people are intimidated by Marco, and I am no exception. He is clearly frustrated by this awe. "They don't invite me to see their gardens! I'm just a gardener too," he says. "Wave Hill is not one person—it's collaborative," Marco insists, readily sharing credit with his staff.





"What plant combinations did you do this year that you particularly liked?" I query. He groans, and I immediately realize it would be impossible for him to identify just one out of endless painterly compositions. Marco eludes my specific questions, focusing instead on larger concepts. "Put together a palette of plants you feel drawn to and work with it," he offers. "It should never be conscious. Don't worry about what anyone thinks. The minute you fall into the 'we always put this with that' syndrome it's not a living garden anymore." He cautions against the current overemphasis on color. "What's more important is shape and form. (True, but easy to forget.) "Play with the sculptural qualities of plants," he advises.






Marco collects Herter Brothers furniture, made in the late 19th century, for its strong shapes and intricate surfaces. In a way, the pieces embody his gardening philosophy. "Just as in a good garden you need to start with basic structure to hold it together, then get elaborate within the form."

Suddenly he makes me switch places so I can enjoy the sweeping view of the Hudson River. "Remember the David Hicks garden book where he drew schemes over photos of bleak houses?" Marco asks. "Yes," I exclaim. "It makes a plan so easy to understand." Marco used to buy stacks of discount copies at the Strand Bookstore as gifts.

After the last sip of tea, we walk through the garden where Marco finally pinpoints some favorites. "The striated leaves of *Iris pallida* look great all year long." He recommends yuccas for their sculptural shape, any peony for lushness, and silver-leafed plants for setting off the other greens. He singles out the drama of *Miscanthus sinensis* 'Silver Feather', backlit by the sun. "The grass people would just laugh," he admits. "They're on to newer varieties." Marco loves the way *Euphorbia dulcis* 'Chameleon' "seeds around," as he puts it, cropping up all over, and gives Salvias high marks for versatility. "Plants that are alike but different work well together," he states, showing me a blue sage blooming next to inky monkshood.

Before leaving, I ask which season in the garden is his favorite. "Now," he replies. But my guess is he says that every day. ■

*Marco Polo Stufano's references and recommendations, from top left:* ***Herter Brothers Japonesque cupboard, Dahlia 'Bishop of Llandaff', Salvia 'Sanisidro Moon', Pæonia obovata 'alba', Iris pallida. Full-right: Sketch from David Hicks Garden Design.*** ***For Marco's favorite catalogs, see page 109.***



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# BRIGHT BULBS

*With their brilliant colors and exotic forms, South African native plants will cheer a winter windowsill or brighten a late-summer garden*

BY PAGE DICKEY



**Scarlet wands of crocosmia** mingling with striped zinnias and purple salvias in the flower garden, stalks of starry acidanthera gathered in pots to scent the terrace or deck, white pompoms of agapanthus against the blue of a pool, flaming gloriosa lilies climbing a tripod in a tub—these are some of the bonuses you can enjoy at summer's end if you order South African bulbs in the next few months and plant them in late spring.

And although it's too late to pot up winter-flowering bulbs, which are best planted in fall, plan now to order some from catalogs next October: babiana with its bright purple flowers and hairy pleated leaves to cheer a dreary February, lachenalia in orange and yellow to display with early forced daffodils, veltheimia with its striking torch lily blooms and broad shiny foliage to add a touch of summer in March.

Suddenly, it seems, there is a buzz in the air about these exotic, brilliant, often fragrant plants. Babiana, lachenalia, veltheimia are cropping up in mainstream catalogs. Public gardens like Wave Hill in the Bronx are featuring displays of watsonias and gladiolas in the chill brown days of early spring, tempting us with their fiery colors and curious shapes.

These tender bulbs, many native to the Cape of Good Hope at the southern tip of Africa, are not a new discovery in the northern hemisphere. Agapanthus, or lily of the Nile, as it is often called, was one of the first African plants to be grown in western gardens, beginning as early as the 17th century. Veltheimia, often called the winter red-hot poker because

*Top row, from left: Veltheimia, known as the winter red-hot poker;* Sparaxis elegans, *or harlequin flower; watsonia, a member of the iris family. Bottom row:* Clivia, *the easiest of winter-flowering houseplants; ixia, fond of being pot-bound, can be [illegible] for years;* Lachenalia aloides aurea, *another easy-to-grow houseplant.*


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of its likeness to the summer perennial *Kniphofia*, was beloved by the Victorians. And, as Katherine Whiteside mentions in her book *Classic Bulbs*, Thomas Jefferson raised chasmanthe in his cool greenhouse at Monticello.

But Sean Hogan and Parker Sanderson, Oregon plantsmen who grow many South African bulbs, feel the new wave of enthusiasm stems directly from the lifting of the United States embargo against South Africa three years ago. "It is very easy now to buy the bulbs," says Parker. And the supply will continue to increase if the current administration has its way. According to Dr. Thomas S. Elias, director of the United States National Arboretum, part of the Department of Agriculture in Washington, our government has entered into cooperative research programs in South Africa. These will promote its rich horticultural heritage, helping to develop virus-free bulbs and to create the small farms to grow them.

If you live in the Mediterranean climate of California, from the Bay area south, many South African bulbs will flourish yearround in your garden. Summer-flowering agapanthus is planted with such abandon it seems almost a weed. In winter, watsonias bloom extensively in parks and highway plantings, and *Sparaxis* naturalizes in meadows. The droughty summer months in California give these bulbs the hot, baking dormant period they require in order to bloom. In the rest of the United States, where winter frosts and humid summers are more the norm, we must trick these tender bulbs into their cycle of flowering and resting. Sanderson and Hogan think this is most easily achieved by growing bulbs in a pot. Thus summer-flowering sorts can be stored indoors during winter in a cool spot where they can stay dry; watering is resumed when they are brought out again in late spring. Winter-flowering bulbs require the opposite treatment. After a summer of baking and drying outside, they are brought in to a bright window and watered to trigger their blooms.

Pepe Maynard, an avid plantswoman and garden designer who grew up in Africa, grows many South African bulbs in her Zone 6 garden outside New York. Some summer-blooming plants, like crocosmia and acidanthera, are planted directly in her garden beds in May, then, like dahlias, dug up after the first frost. Maynard dries the bulbs for a day in the sun, packs them in peat moss, and stores them in the cellar for the winter. Some bulbs, however, are planted in pots like the agapanthus that decorate her terrace. She stores the pots dry, still in their pots, in her 50-degree cellar for the winter months.



***Like many South African bulbs, acidanthera will bloom outdoors in August and September, then indoors in fall.***

Maynard has the advantage of a small greenhouse for winter-blooming bulbs—fragrant white freesias, clivias with buds of brilliant orange trumpets tucked deep in the crevices of the fanned leaves—but if you have a bright, cool window you can coax many tender bulbs into bloom during the winter months. On my sun porch, which cools to 50 degrees at night, I have grown pots of babiana, lachenalia, and veltheimia without any fuss.

In May, Maynard takes her winter-flowering African bulbs to a polyethylene-covered hoop house, where she stands the pots in rows to bake for the summer. I find a protected sunny spot outdoors and lay the pots on their sides so they will not catch any rain. In the fall I bring them back indoors and begin to water them once more—replicating the Mediterranean climate of their native land.

## SUMMER-BLOOMING BULBS

**Acidanthera** Linked with the genus *Gladiolus*, which it resembles, this delicate flower, white with a purple blotch at its throat, will brighten your terrace or perennial borders in late summer. I love to have enough pots of them (the corms are planted 4 inches deep in slender containers) to bring some indoors as the weather turns cool. Planted as you would dahlias in the garden beds, the flowers of acidanthera look exquisite interwoven with summer phlox.

**Agapanthus** In a warm climate, agapanthus will flourish in a border, but in any zone it is an ideal summer-flowering plant. Give it full sun and ample moisture and allow the bulbs to crowd their pot. (Because the roots will eventually break a clay pot, fiberglass or concrete is safer.) Lavender 'Peter Pan' and white 'Rancho Dwarf' are excellent smaller-growing cultivars.

**Amaryllis belladonna** This lovely species amaryllis is actually dormant for most of the summer, but if it's planted and left dry in a pot until August and then watered, the flowering stalks will appear and their scented pink trumpets will bloom shortly thereafter. Leaves appear after flowering.

**Crocosmia** The readily available crocosmia called 'Lucifer' adds zest to the summer garden with its elegant scarlet spikes, and some cultivars often survive the winter outdoors, even in Zone 5. In my experience, other cultivars, like orange 'Emily McKenzie' and yellow 'Solfatarre', are not at all hardy and need to be lifted like dahlias at summer's end.

**Galtonia** Resembling giant hyacinths that have developed an airy grace, galtonias bloom *(Continued on page 108)*

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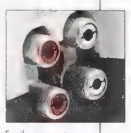
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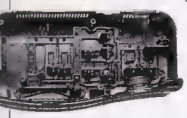
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# BOOMTOWN BERLIN

*Pulsating with energy and unaccustomed optimism, Germany's reunited capital is poised to become the next great world city*

By Martin Filler

**There's an old Marlene Dietrich song,** "Berlin immer wird Berlin," meaning Berlin will always be Berlin. But for those who haven't been to the German capital during the past few years, many parts of Berlin are almost unrecognizable. It's not just the physical changes, as the two parts of the sundered Cold War city are pieced together into a coherent whole, or the frenzy of architectural activity, unlikely to be surpassed in the urban planning of our time. Rather, it's Berlin's new optimism (to say nothing of a huge infusion of investment capital) that has transformed the traditionally cynical city.

Wracked by all the worst our century has had to offer, Berlin now emerges as the metropolis of the decade. In other places the year 2000 will be a good excuse for a party. In Berlin, where the word "party" has often had sinister overtones, it will mark the return of the national government to its old home.

Berlin was a relatively small provincial city until Germany was first united in 1871 and the old capital of Prussia was decreed that of the new empire. It grew rapidly, becoming the most cosmopolitan city on the continent. Berlin spread out across the flat, watery Brandenburg landscape—the city is one-third lakes, rivers, and canals, many in woodlands and parks—to a sprawling size much like that of Los Angeles. Each of its 23 *Bezirke* (the equivalent of the arrondissements of Paris) has a distinctive neighborhood flavor. The vast city was united by the U-Bahn (subway) and S-Bahn (elevated) rapid transit systems; even today it takes 2½ hours to travel by those trains from one end of Berlin to the other.

Massively bombed during World War II, Berlin was rapidly rebuilt in the postwar period. Both the occupying Allies and the Russians were eager for their halves to shine for propaganda purposes: the Western Sector as the glittering showcase of democracy and the Eastern Sector as the workers' paradise. But behind the gleaming facades of the Kurfürstendamm, the main shopping street of West Berlin, and its Eastern counterpart, the Stalinallee (since renamed Karl-Marx Allee), Berlin was an artificial [illegible] West Zone was better off econo[illegible] prosperity, propped up by W[illegible] American foreign aid. West Berlin's population was made up largely of university students and pensioners, both groups subsidized for living in what was considered a hardship post.

The fearful sense of being encircled by an enemy regime always lurked in West Berlin, and the tendency to try to ignore the brutal reality of the Berlin Wall dovetailed all too uncomfortably with the desire to forget the even darker Nazi era. Hitler's suicide bunker still lies quite close to the Brandenburg Gate, beneath one of the few vacant lots in that booming high-rent district.

All those layers of history made Berlin what it is today, but now there is a more realistic sense of confronting the demons and finally expunging, though not forgetting, them. Symbolic of that is much of the new architecture of Berlin. The country's 19th-century capitol, the Reichstag, was burned shortly after Hitler rose to power and was left to decay after the war as a vestige of the bad old Germany. Now it is being rebuilt by Sir Norman Foster in a consciously nonhistorical way to signify a future far different from its past. There are Holocaust memorials by the score around the world, but at last Berlin, center of the Nazis' Final Solution, is getting one of its own.

Through everything, the native Berlin character—brash, ironic, and not easily deceived—has remained remarkably intact. Those traits are reinforced today by a vital multiculturalism. Berlin's large population of Turks (who came during the postwar labor shortage) have been more recently joined by a host of refugees from many other countries. Drawn by liberal immigration laws, they make this the most ethnically diverse of all German cities.

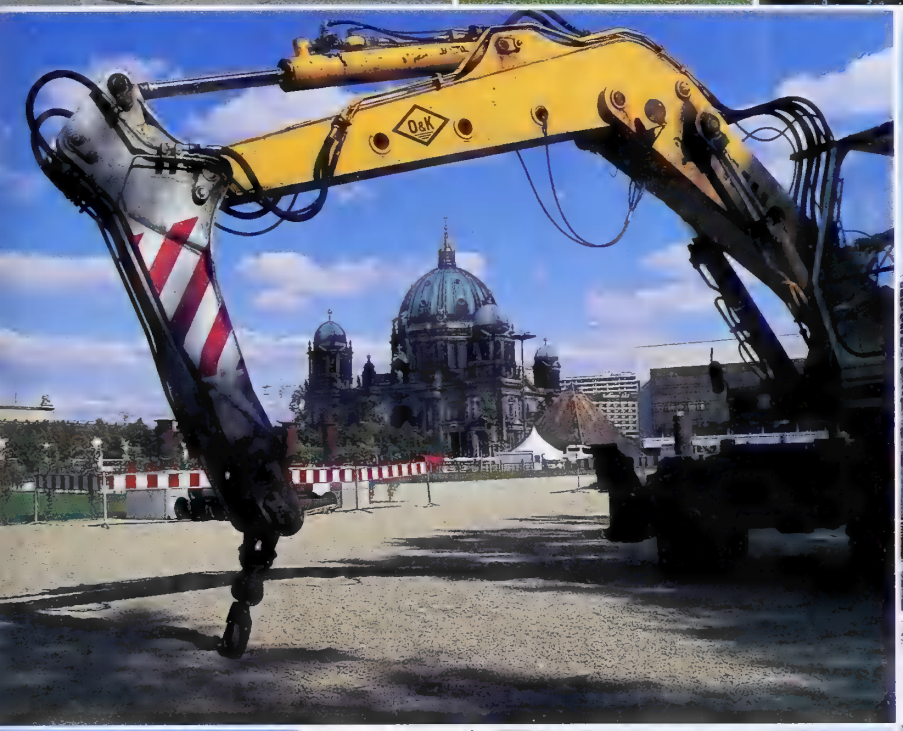
Emblematic of the hybrid vigor of the new Berlin are the brightly colored bicycle rickshaws—called velotaxis—that began to ply several of the city's major thoroughfares last spring. Pedaled by eager young men and women delighted to show off the almost weekly changes going on all around them, those jaunty, ecologically friendly vehicles would be hard to imagine in the image-conscious but lethargic Berlin of the Cold War era. These days the exhilarating sense of becoming is what this ultimate survivor city is all about. >

***Berlin re-emerges at the end of a century of angst. Opposite, clockwise from top left: The Brandenburg Gate on Pariser Platz, site of the new U.S. Embassy. Friedrich Werder Church and its architect, K.F. Schinkel. Over Potsdamer Platz, a forest of construction cranes. Holocaust museum by Daniel Libeskind. Hamburger-Bahnhof contemporary art museum. Velotaxi, the new Berlin bike-cab. Schinkel's Altes Museum. Outside Borchardt, a stylish bistro. Astoria, a chic Art Deco gallery. Art+Industry design classics. The Reichstag, Germany's old parliament house now being rebuilt. The Protestant cathedral. Center: Art'otel Ermelerhaus Berlin, a hip hotel paying homage to the art of Georg Baselitz.***

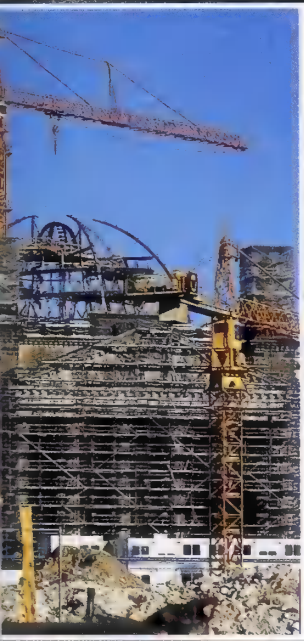













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A Who's Who of international architectural talent is at work reshaping the city: Frank Gehry, Arata Isozaki, Rafael Moneo, Renzo Piano, and Richard, Lord Rogers are among the leading figures with commissions. Don't worry if you feel thoroughly disoriented—even Berlin's veteran taxi drivers have trouble finding their way around this shifting maze as streets are rerouted amidst the forest of construction cranes.

For the most part already completed is the reconstruction of Berlin's prewar central business district in and around Friedrichstrasse. Of particular architectural interest is the new branch of the Paris department store Galeries Lafayette (Französische Strasse 23, Mitte; 20-94-80), designed by Jean Nouvel around a glittering glass-enclosed circular atrium.

The most talked-about new building in Berlin is Daniel Libeskind's Holocaust memorial addition to the Berlin Museum (Lindenstrasse 14, Kreuzberg; 23-80-90-0). Under construction since 1988, its powerful metal-clad exterior, sharply angular and scored with diagonal slashes, is all that's visible now, but architectural insiders predict this will be the city's contemporary masterpiece when it's finally finished. For the most up-to-date information on Berlin, call the tourist office hotline, 25-00-25.

Those more interested in historic architecture can luxuriate in the works of Berlin's 19th-century genius Karl Friedrich Schinkel. Housed in his lovingly renovated Gothic Revival Friedrich Werder church, the Schinkel Museum (Werderstrasse, Mitte; 208-13-23) holds changing exhibitions on the art of its namesake and his time. Within walking distance of the Schinkel Museum are the master's two most important public commissions: the Altes Museum (Am Lustgarten, Mitte; 20-90-55-535), used for temporary shows but otherwise open so its stunning rotunda can be seen, and the Schauspielhaus (Am Gendarmenmarkt, Mitte; 203-09-20-01 for tickets), a concert hall. Also nearby is Schinkel's royal guardhouse, the Neue Wache (Unter den Linden 4, Mitte). Recently refurbished as a memorial (as it had been by the Weimar Republic, the Nazis, and the Communists in turn), it is now dedicated to all victims of war and oppression and houses a sculpture by the Expressionist artist Käthe Kollwitz.

Schinkel's captivating skills as an interior decorator can be admired in several wonderfully redone rooms on the outskirts of the city. At Charlottenburg Castle (Luisenplatz, Charlottenburg; 320-91-1), the bedroom of Queen Luise is a seductive chamber [illegible] ee-through white muslin over deep pink wallpaper [illegible] ds of the palace, the charming Schinkel Pavilion [illegible] summerhouse.

A classical country house by Schinkel, Schloss Tege (Adelheidallee, Reinickendorf; 434-31-56), built for and sti owned by the von Humboldt family, is a miraculously preserve time capsule of the 1820s. Schloss Glienicke (Königstrasse 3 Zehlendorf; 805-30-41) is a princely residence most notabl for Schinkel's delightful collection of garden follies.

MUSEUMS: Lovers of antiquities will find thrilling evidence i Berlin of Germany's pioneering role in archaeology. On th Museumsinsel (museum island) in what was formerly Ea Berlin, the Pergamon Museum (Am Kupfergraben, Mitt 203-55-55) preserves a magnificent array of ancient artifact including the colossal 2nd-century-B.C. Pergamon Altar. Th Ägyptisches Museum across from Charlottenburg Palac (Schlossstrasse 70, Charlottenburg; 32-09-12-61) is worth a least a quick stop to see its most famous treasure, the sublim polychromed bust of Queen Nefertiti, the Egyptian *Mona Lis*

What many connoisseurs have long guarded as th museum world's best-kept secret will soon be much more acce sible to visitors. Germany's national Old Master collectio the Gemäldegalerie (Matthäikirchplatz, Tiergarten; 266-21 00) is moving from its makeshift postwar home in the sleep suburb of Dahlem to a new (though architecturally undistin guished) building in the Kulturforum complex that will ope in mid-1998. The Gemäldegalerie (picture gallery) is in a cla of its own for the breadth and depth of its holdings: the fine cache of Northern Renaissance paintings anywhere, Italia panels to rival the Uffizi, multiple works by artists of extrem rarity (Van Eyck, Vermeer, De La Tour), and no fewer tha nineteen Rembrandts. Prepare to spend several hours savo ing these incomparable wonders.

The Galerie der Romantik (Nationalgalerie, Luisenplat Charlottenburg; 32-09-11), on the ground floor of the confu ingly marked east wing of Charlottenburg Palace, focuses o Germany's art of the 19th century. Here is a superb group o paintings by Caspar David Friedrich, magician of the allego ical landscape, and glorious canvases by the multitalente Schinkel. Be sure to go upstairs, where at the end of a lon enfilade you'll find two Watteau masterpieces: *The Embarka tion from Cythera* and *The Shop Sign of Art Dealer Gersaint*.

Admirers of German Expressionist art won't find muc in Berlin. One exception is the Brücke-Museum (Bussardste 9, Zehlendorf; 830-20-29), dedicated to the avant-garde Brück (bridge) group, which includes Ernst Ludwig Kirchner, Eric Heckel, and Karl Schmidt-Rotluff. Germany's heyday as a ho house of early modern design is celebrated at the Bauhau Archiv (Klingelhöferstrasse 14, Tiergarten; 254-00-20), de signed by architect and Bauhaus founder Walter Gropius.

Berlin's exciting new contemporary art museum, fami iarly called the Hamburger-Bahnhof (Invalidenstrasse 50-5 Tiergarten; 397-83-40), is housed in the mid-19th-centu Hamburg railway station, brilliantly converted by archite Josef Paul Kleihues. The vast ground-floor train shed is dom nated by the paintings and sculptures of Anselm Kiefer, whil flanking galleries display the top-notch collection of Berlin Erich Marx, including prime American Pop Art.

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held in the internationally renowned Martin-Gropius-Bau (Stresemannstrasse 110, Kreuzberg; 254-86-05). The latest foreign outpost of New York's most expansion-minded museum, Deutsche Guggenheim Berlin (Unter den Linden 13-15, Mitte; 34-07-41-34) opened last fall in vest-pocket premises on the ground floor of Deutsche Bank's new Berlin headquarters.

SHOPPING: Berlin was once a poor place to look for antiques because many were destroyed or looted at the end of World War II. Now, however, it is a magnet for the best pieces that survived behind the Iron Curtain, brought here to appeal to a prosperous collecting public.

The venerable dealers Seidel und Sohn (Fasanenstrasse 70, Charlottenburg; 882-16-21) carry top-of-the-line German furniture and paintings of the 18th and 19th centuries, specializing in small-scale pieces that are easy to live with in modern spaces. Also just off the Ku'damm (as locals call it), Jürgen Sucksdorff (Meineckestrasse 6, Wilmersdorf; 8-83-88-30) stocks a small but excellent selection of Biedermeier furniture.

For superlative German ceramics of the 18th and 19th centuries—including rarities from Berlin's Royal Porcelain Manufactory decorated with views of the city during the time of Schinkel—visit Kunsthaus Herbert Klewer (Regensburgerstrasse 9, Wilmersdorf; 211-43-02). Berlin's finest collection of old decorative prints, including hand-colored botanicals, birds, and maps, can be found at Antiquariat Koch Berlin (Kurfürstendamm 216, Wilmersdorf; 882-63-60).

Farther west off the Ku'damm, two fine galleries offer original 20th-century design classics. Art+Industry (Bleibtreustrasse 40, entrance on Mommsenstrasse, Charlottenburg; 8-83-49-46) is filled with Bauhaus-influenced things worthy of the Museum of Modern Art Design Collection: vintage bent-tube metal furniture, pristine glassware, geometric ceramics, as well as gold-bladed electrical fans made by the Berlin firm AEG. A few steps away, Astoria (Bleibtreustrasse 42, Charlottenburg; 883-81-81) features a more exuberant take on early modernism, with Art Nouveau and Art Deco objects and jewelry of immense wit and flair. Be aware, though, that many Berlin shops are closed on Saturday afternoons.

For those with patience and stamina, Berlin's eleven neighborhood Trödelmärkte (flea markets) can provide hours of fun and even a rare discovery. The largest and most popular is held on Saturdays and Sundays along the Avenue 17 Juni in the Tiergarten section, from 10 A.M. to 5 P.M.

The early-19th-century cast-iron designs of Karl Friedrich Schinkel are now being remade from the original molds by the Lauchhammer Art Foundry. New editions of his matte-black benches, chairs, tables, candelabra, boxes, and bowls can be viewed at the Schinkel Museum or ordered through the manufacturer's Berlin representative (Agentur Art Transfer, Oderburgerstrasse 31, Prenslauer Berg; 44-35-99-00).

RESTAURANTS: Supreme among Berlin's restaurants is Bamberger Reiter (Regensburgerstrasse 7, Schöneberg; 218-42-82). The cozy, wood-beamed interior, informal as a country inn, belies updated German cuisine of exceptional lightness and sophistication: fabulous game, delicate fish, and truly magical mushrooms. Expensive but [illegible] every pfennig.

Quadriga (Eislebenerstrasse 14, Wilmersdorf; 214-0[illegible] 650), in the Brandenburger Hof Hotel, has been deserved winning rave notices. A delightful winter-garden setting an expert service enhance terrific food, like a gossamer appetize of thinly sliced fresh salmon and *rösti* potatoes.

For less formal dining, Berlin's version of Montmartre La Coupole, Borchardt (Französische Strasse 47, Mitte; 20-3[illegible] 71-17) attracts a lively professional crowd drawn by its conve nient location, solid brasserie favorites and, in warmer weathe the popular outdoor courtyard. Similar in feeling but with younger art world clientele is Maxwell (Bergstrasse 22, Mitt 280-71-21) in the hot Scheunenviertel (barn quarter), Berlin emerging SoHo. Hidden in a handsome *Hinterhof* (back cour yard), Maxwell bustles especially when many of the area cutting-edge galleries remain open until midnight.

Berlin is as much of a sidewalk café city as Paris. Pass o the big, touristy places on the Ku'damm and head for one o the better, smaller bistros just off the boulevard. Open unt 2 A.M., Troquet (Meinekestrasse 7, Wilmersdorf; 883-75-2[illegible] is low-key, dependable, and friendly. Lubitsch (Bleibtreustrass 47, Charlottenburg; 882-37-56), a casual local restaurant wit a stylish following, makes fine salads and a definitive Berli potato soup. Nearby on the big street itself, Bovril (Kurfür tendamm 184, Charlottenburg; 881-84-61) gives bistro star dards a Viennese accent—Wiener Schnitzel *über Alles!*

If you've overdone the wurst-and-beer routine and crav something light and Asian, Berlin at last has a first-rate Ch nese restaurant, Good Friends (Kantstrasse 30, Charlottenbur 313-26-59) with an equally refreshing minimalist interior. Ve etarians swear by Oren (Oranienburger Strasse 28, Mitte; 28 82-28), which also serves fish dishes and is reasonably price Also good for non-meat-eaters is Einhorn (Mommsenstras 2, Charlottenburg; 881-42-41).

HOTELS: For those who prefer small-hotel ambience combine with expert service, the Hotel Brandenburger Hof (Eisleber erstrasse 14, Wilmersdorf; 214-05-0) is the best western cit center bet. This exquisitely renovated apartment house on quiet residential street has guest rooms that are a modernist delight, with furniture by Le Corbusier, Mies van der Roh and Marcel Breuer. (Rooms, including a lavish breakfast buffe start at 330 marks, or $180 for a double.)

If money is no object and you love designer labels, the the over-the-top luxury of the Schlosshotel Vier Jahreszeite Berlin (Brahmsstrasse 10, Grunewald; 89-58-40) is hard t beat. Decorated with borderline-camp grandeur by Germa born couturier Karl Lagerfeld, this 1912 villa in a quiet subu far from the action of the city feels like a set from a Viscon movie. (Rooms start at 595 marks or $323, double.)

Latest in an intriguing new chain that dedicates each its hotels to the work of a major German contemporary artis the Art'otel Ermelerhaus Berlin (Wallstrasse 70-73, Mitt 240-62-0) is the city's hippest address. The honoree at th branch is Georg Baselitz, famed for his anguished upside-dow figures. This striking concept sets the idea of convention hotel design on its head. (Rooms start at 235 marks or $12 double. But ask about their special weekday rates.) ■

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FOUR·DISTINCT·ANTIQUE·SHOPS...FOR·DISTINCT·TASTES

*"A piece of Continental furniture with a replaced foot would probably be allowed. An American piece with a new foot certainly would not"*

Rules that vetters use to determine whether a piece is correctly attributed, in proper condition (showing signs of age but not worn or overly restored), and show-worthy are distributed to exhibitors in advance, says show director Catherine Sweeney. "This ensures that everyone understands what's expected, which limits misunderstandings once vetting begins."

Throughout the day, the vetting committees are hard at work. Silver experts must identify every maker's mark, check for signs of wear, and note areas that might have been resoldered or repaired. Painting vetters verify the attribution of each canvas, examine the surface with a UV lamp to check for restorations, and scan the back of the picture to determine whether the canvas has been relined or restretched. "Most disagreements occur when we see a mediocre work by a big-name artist," says one vetter. "In that case, we ask ourselves: does this really belong in the show?" Masterworks by minor artists often elicit the opposite response. "A fine painting, even by an artist we've never heard of, will usually be accepted, because the Winter Antiques Show should be a place where collectors can make a discovery," says Joan B. Mirviss, a New York dealer in Japanese art who exhibits at the show and has served as a vetter.

Different standards exist for different categories of antiques. "With French furniture, decorative value is just as important as historical accuracy," says Tony Stuempfig. "Therefore, a Louis XV commode can be stripped and repolished, have regilded ormolu, repaired marquetry, and a new marble top and still be considered in good condition—but all this has to be noted on the label. Collectors of American furniture would never accept a piece in that condition." Because American furniture is inherently simple, the most collectable (and valuable) pieces are in "original" condition. "A piece of English or Continental furniture with a replaced foot would probably be allowed in the show," says Stuempfig. "An American piece with a new foot certainly would not."

An object's original purpose is also a consideration. A damaged piece of Chinese imperial porcelain would be vetted out immediately; a restored piece of Chinese export ware (which was meant to be used) would not.

"Since dealers at the show edit their own material to reduce the chance of having an item vetted out, most pieces are approved rather quickly," says Wendell Garrett, an American furniture specialist at Sotheby's who serves as an honorary chair of the vetting committee. "Only a handful of pieces occupy most of the vetters' time."

One example, which came up a year ago, was an 18th-century New England tea table with a round top, tripod base, and green painted finish. Although the table would have been found in a kitchen rather than a formal room, its finish was not as worn as one would expect. "The paint seemed consistent throughout the piece," one vetter recalls, "yet there were still questions. One person didn't like the fact that the tabletop had knots in the wood, which gave the top an uneven surfac In the end, we agreed that the table should be vetted out

To avoid split decisions, all committees have an o number of vetters (the smallest, with three vetters, deals wi antiquities; the largest, devoted to American furniture, h more than a dozen members). Since vetters are voluntee only the most committed experts are willing to serve. A agree that they will be fair, abstain from voting when a co flict of interest exists, and maintain strict confidentiality. protect the vetters from possible legal action when an item vetted out, the show provides indemnity insurance (whi thus far has not been needed).

"Vetting can be an exhausting process," says Alla Chait, a dealer in Chinese art who has exhibited at the Wi ter Antiques Show since 1960, "because the vetters must mal hundreds of split-second decisions and are constantly wor ing against the clock."

By 5:00 P.M., the committees leave tiny envelopes each booth identifying which items need to be redescribed in some cases, removed. Last year, more than a dozen piec (ranging from modestly priced to expensive) were vetted ou

Any dealer who disputes the vetting committee ca appeal the decision on Thursday morning. Occasionally, th process turns volatile. A few years ago a major furniture deal tangled with the vetting committee. The following year h staged his own Salon des Refusés at the Mayfair Hotel, direct across the street. (The exhibitor has since been invited ba to the show and will be appearing again this year.)

Even bigger fireworks occurred at the Grosvenor Hou Antiques Fair in 1996, when the London dealer Wartski offer an important piece of European silver, had it vetted out, the sold the piece to the Victoria & Albert Museum—making th Grosvenor House vetters look ridiculous.

The Winter Antiques Show has avoided such incident says Allan Chait, "because the standards are high, yet the ve ters bend over backwards to be fair. Sometimes we disagre But personal feelings always give way to what is best for th show and the profession as a whole." If all goes well, by th time the opening-night preview party begins on January 1 the arguments will be settled, and both vetters and exhibito can clink their Champagne glasses along with everyone else.

## MAJOR VETTED SHOWS IN THE U.S.

**Winter Antiques Show,** Seventh Regiment Armory, Ne York, January 15–25. **Palm Beach International Art Antiques Fair,** Palm Beach, FL, January 30–February **International Asian Art Fair,** Seventh Regiment Armor New York, March 27–April 1. **International Fine Art Fai** Seventh Regiment Armory, New York, May 8–13. **Intern tional Fine Art & Antiques Dealers Show,** Seventh Reg ment Armory, New York, October 16–22.

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# NEW INTERNATIONAL EXCITEMENT

**When contributing editor** Christine Pittel named her story n a Hong Kong apartment created by a Milanese architect Cleverly Crossbred," she summed up an important trend in he design world. Many of today's tastemakers live and work lobally, and this issue concentrates on the fascinating result. I'm not talking about old-fashioned internationalism—the raditional interpretation of a Louis XVI room in a Park venue apartment—but about the new excitement of, for xample, a London designer who spends time in Bali being sked by a German couple to create more stylish interiors for heir farmhouse in Majorca.

This month we not only picture Paola Navone's Hong ong apartment and Mimmi O'Connell's Majorca project, ut also the Manhattan loft of fashion designer Han Feng, ho moved to New York after completing her art studies in angzhou, China; the stunning new Guggenheim Museum Bilbao, Spain, by the Los Angeles architect Frank Gehry; well as a group of houses and gardens that American expa- iates are restoring in Mexico's San Miguel de Allende.

Several of these stories were produced by our Paris editor, Carolyn Englefield, who decided a few years ago that she just had to live in France, and are written by our contributing editor Christopher Petkanas, another American, who lives in Provence. He is the author of many of our European stories and this month shares his personal joy in French cooking on our food pages. Several House Beautiful editors who have stayed with Christopher gratefully attest to his brilliance in the kitchen.

Sometimes the cross-breeding grows out of the purest of archetypes: In Tuscany, Ettore Sottsass builds on ancient country houses; Frédéric Méchiche's apartment in the Marais district of Paris is based on late-18th-century interior architecture. But each of these designers makes sure his own century is clearly heard.

Even our Thoughts of Home essay this month takes us abroad, as critically acclaimed British writer Michael Pye, whose homes are in New York and a tiny village in Portugal, tells us where he *really* lives. The residential and design worlds have turned amiably global, and we can only hope that our political world will follow.

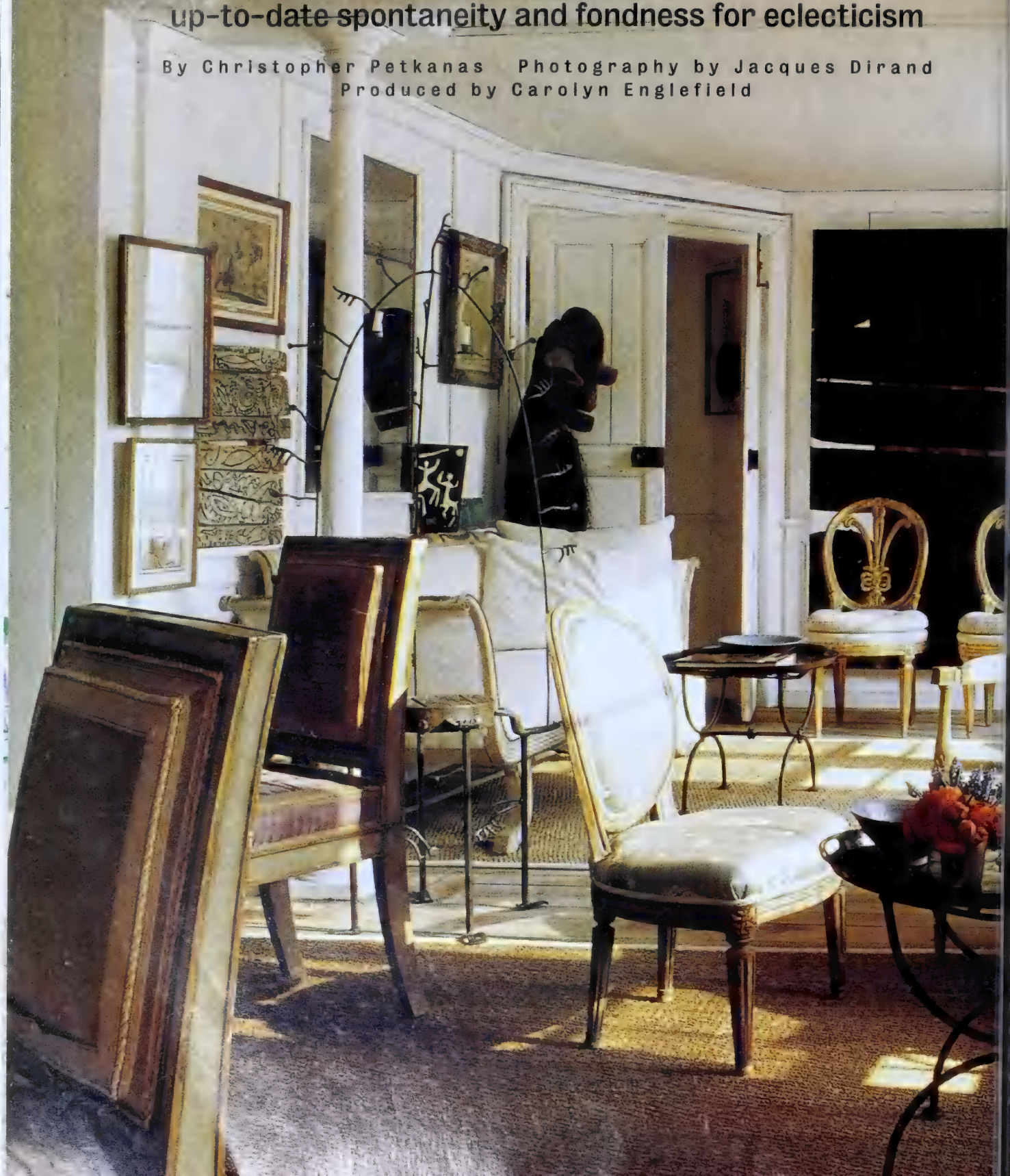
Louis Oliver Gropp

EDITOR IN CHIEF

# Directoire His Way

**Frédéric Méchiche is captivated by the very late 18th century in France, but refuses to be enslaved by it. His Paris duplex displays not only the essence of that historic style, but also an up-to-date spontaneity and fondness for eclecticism**

By Christopher Petkanas  Photography by Jacques Dirand
Produced by Carolyn Englefield





*n the luminous salon of Frédéric Méchiche's fourth-ondissement Paris duplex, eras and styles are stirred gether in a heady, unafraid way that only a pro could ull off. At left, a pair of rectilinear chairs in their iginal silk were made by Marcion for the Château de tainebleau. Méchiche's deep feeling for the Directoire riod is reflected in an oval-back chair signed Georges ob, center. Exuberantly carved 18th-century giltwood nsole is Italian. Modern art—works by Soulages and Dubuffet—has its say at the back of the room.*



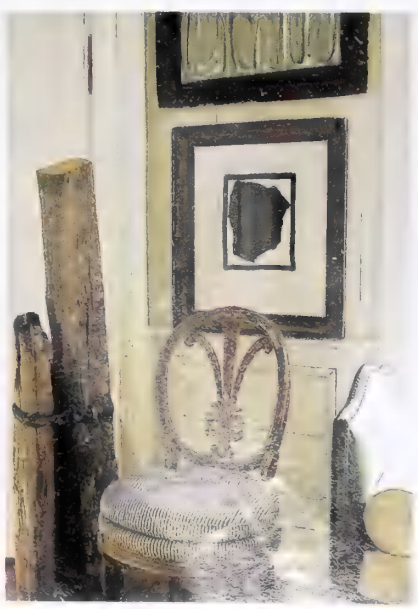
**Like the legendary dealer-decorator** Madeleine Castaing before him, French designer Frédéric Méchiche lives in a Directoire world of his own making and says to hell with historical correctness. Period rooms at the expense of an important collection of modern and ethnic art? You must be thinking of someone else.

While Castaing's many decades of imaginative Directoire decorating first took shape at her landmark country house outside Chartres in the 1920s, the Méchiche equivalent has been developing for just a couple of years in a seven-room Paris duplex. Crisply drawn lines, sharply defined forms, the kind of fat eye-popping stripes identified with military tents, a certain clarity, freshness, and sobriety: all the seductive selling points of that style are here on parade.



What Méchiche brings to the mix is his talent for investing rooms with an easy, just-arrived quality—one that allows them to be deconstructed, their contents reshuffled, with no loss of face. Everything looks wonderful where it is, but what if the library sofa was switched to the salon? When you're with Méchiche you can practically feel his itchiness to try out something new. The door closes behind you. Sounds of moving furniture.

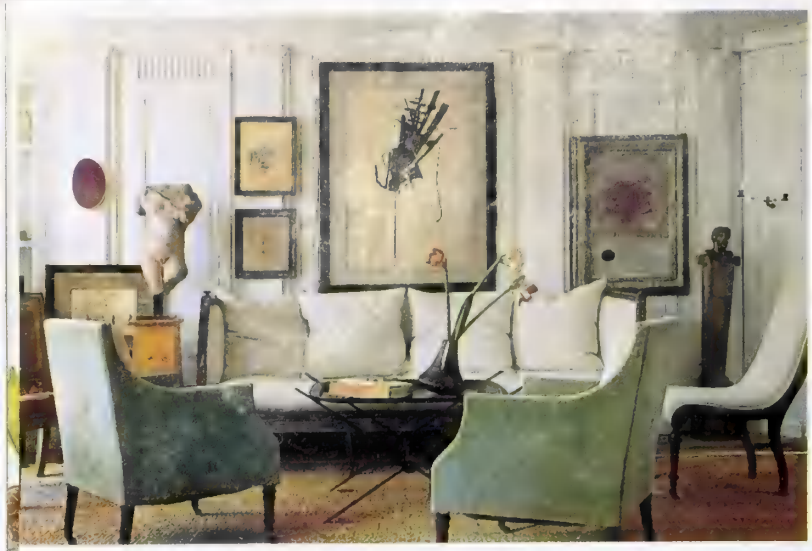
Méchiche wants to make sure that nobody interprets spontaneous to mean sloppy. "My apartment is relaxed, but that doesn't mean it's not elegant," he says. "In the 18th century, a luncheon table might have been improvised in the library, and it is this chameleon feeling that I sought to create here." He is also at pains to stress his place's simplicity. "There's absolutely nothing grand about it. While I have furniture by the great cabinetmakers, including pieces Jacob-Desmalter did for Versailles, it is never the best examples of their work, which is fine with



*In the salon (top and left), an engraving by Francis Bacon hangs above African masks and a carved-wood model for a Louis XVI clock that was destined to be cast in bronze. Méchiche makes neighbors of an 18th-century plume-back Italian side chair and a work in ink by Sol Lewitt. In the library (opposite top), the designer's affection for the forties comes through in a candelabra and plaster vase in front of a giddily shaped sofa. It and chairs typical of Napoleon III upholstery are pulled informally around a pair of North African tables. In the dining room (above right and opposite below) there is no war between the swooping lines of a Restoration settee and armchairs and the deliciously over-the-top loops of René Prou's wrought-iron chairs from the forties.*







me. What I own would have furnished halls and antechambers. I make no distinction between noble and ignoble objects. Everything I have I use every day. Decoration is useless if it doesn't contribute to the happiness of daily life."

Inserting Directoire-style interior architecture into a brutally renovated 18th-century building was not, for Méchiche, a folly. To friends who point out that he could have purchased the real thing and saved himself a lot of trouble, he merely smiles and walks them to the windows from which he looks out at a neighborhood that is to him (and to many others) the most beautiful in Paris: the Marais, with its fine 17th-century town houses and narrow old streets.

Méchiche bought and re-created his Paris duplex in two stages. After buying the first floor, he asked demolition crews to persist until the place yielded what he describes as "a giant hole with four walls." Once new steel roof beams had gone up, he green-lighted the installation and whitewashing of *boiseries* salvaged from a Louis XVI postal relay station. He was nearly finished when he learned that he could purchase the floor above his flat. More interior paneling from the relay station was available, so he bought the flat and the *boiseries* and kept going. Floors were also refinished with recovered materials: stone with cabochon insets in some rooms; stripped, beautifully uneven oak parquet in others.

Not many people could pull off the ambitious, high-stakes trompe-l'oeil act Méchiche has in his new digs. Madeleine Castaing in her heyday, maybe. Were you to run into Frédéric Méchiche today, he would be wearing a pleased-with-himself expression that makes him look rather like the proverbial cat that swallowed the canary. You can't say he hasn't earned it.





***Méchiche plays the trump card (top) with a Louis XVI giltwood daybed and a pair of early-19th-century English armchairs in their original coverings. Nicolas de Stael ink drawing is framed by a Roman torso and a painting by Miró. Looking from the bedroom into the bathroom (above), a simple bench that once furnished the Trianon is upholstered in Méchiche's favorite extra-wide stripes. In the bathroom (left and opposite below), wash stand, mirror, and sconces are all Restoration. Reconditioned zinc tub and grisaille panels are pure Directoire. Opposite above: Bed hangings are in the Empire style. Garland of paper lights beside the Jean-Charles Blais picture is a typically lighthearted, slightly mysterious Méchiche touch.***

FOR MORE DETAILS, SEE READER INFORMATION



# Majorcan Magic

**In the 18th-century farmhouse of a young couple baffled by their own disappointing attempts at decor, designer Mimmi O'Connell chucked the flash, simplified the mix, and with several containers of English furniture plus subtle textiles, saved the day**

By Carol Prisant. Photography by Fritz von der Schulenburg



*For casual meals on the cool back terrace, softly cushioned modern rattan chairs invite easy conversation around an old Italian table lit after dark by the hurricane lamps and candles the owners prefer. Yellow cannas and white marguerites lighten the austere farmhouse architecture. Opposite, top right: Another view of the back terrace. Center right: The courtyard entrance to the farmhouse is lined with benches, and above the doorway, set flush into its 18th-century stone walls, is an incised solar clock. Bottom right: The view toward the house through palms, grasses, and silver artemisia.*











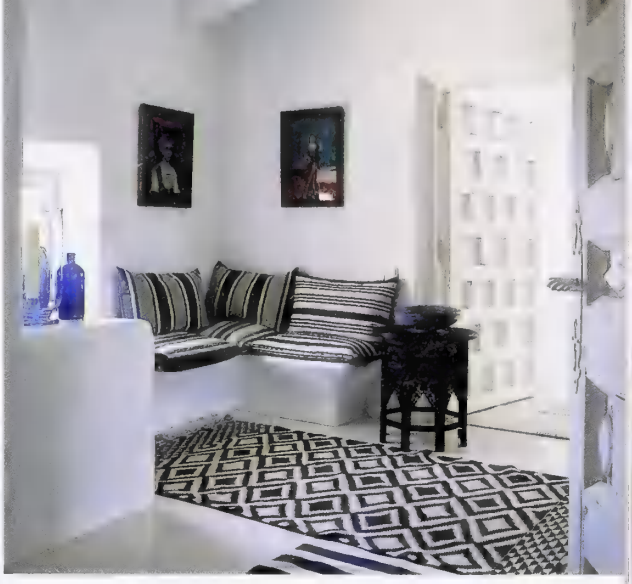


**Every now and then,** after we've spent time and money and angst choosing the nicest furniture, the subtlest floors, the most harmonious of paints and papers for the house of our dreams, we stand back for the good long triumphant look—and find Something's Gone Horribly Wrong. Nothing works. Nothing's in sync. But we don't know why.

For a young German couple, this dismaying epiphany occurred at their Majorcan farmhouse after four years of ingenious structural changes, the laying of classic terra-cotta floors, the setting of surefire blue-and-white tiles into walls, and the installing of earthy native stone and colorful ceramic sinks. Finally stopping for a breath, they found their failure to make their home cohere so demoralizing they were actually ready to sell it. But then they took another deep breath and called in London-based designer Mimmi O'Connell, whose work they had admired in magazines. She came (from her house in Bali), considered their problem, and confirmed the obvious truth: "It was all too unbelievably boring."

Well, how to make it unboring? O'Connell imported from her London shop Port of Call several containers of English furniture including a set of Georgian oak and leather library chairs for the kitchen, a blithe iron bed for the master bedroom, a few tigerish silk-covered side chairs. With the addition of a white-on-white embroidered Sardinian carpet, a worn Italian painted table for the porch, a very long, *trés atmospherique* French farmhouse table in the kitchen with simple English chairs to heighten the prevailing refectory look, things began to come together increasingly well and multiculturally. And, you might suppose, increasingly grandly.

Today (and after only three months' work) the house has the simple "rich and happy convent"





***Restraint marks the beamed white-painted sitting room (left), where antique slipper chairs by the fireplace have been covered in old textiles. Woven Welsh throws on sofas and chairs are antiques. The ticking-wrapped ottoman is a tufted mattress. In the "Moroccan corner" of the study (top right) cushions on a built-in plastered banquette are covered in blue-and-white-striped French mattress ticking. Reverse paintings on glass are Indian, and only the piercework octagonal table is actually Moroccan. A blue-and-white dhurrie is one of the few rugs Mimmi O'Connell has used. Above right: Between two windows on a wall in the sitting room, a 19th-century English table displays some of the owners' collections of candlesticks, hurricane lamps, and candelabra. For special parties, to dazzling effect, they light the whole house with candles.***













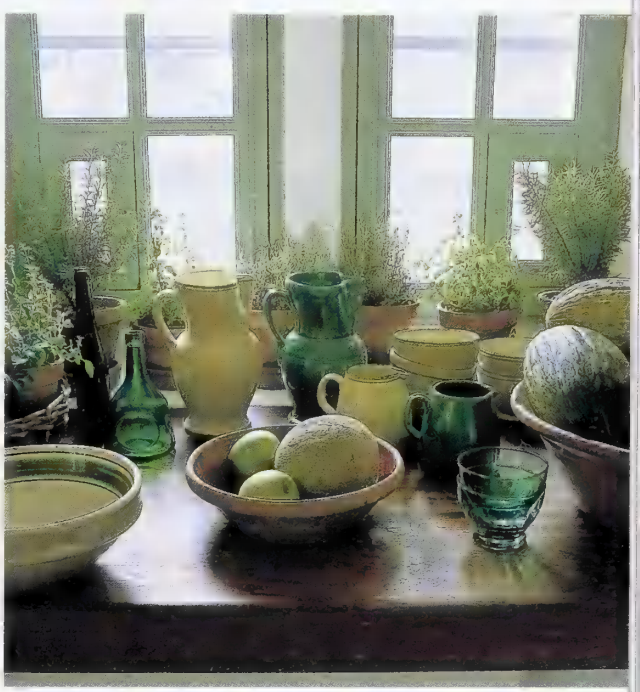


look O'Connell envisioned for it: calm, with a convent's basic order and discipline, yet laced with stimulating "threads that go from room to room." Her design threads are understated beiges and blues; plain pure cottons, like the impeccably pressed Irish linens in the bedrooms and the sitting room's monastically correct mattress-ticked ottoman and curtains. Here and there, a few of the threads have been worked into small, subtle embroideries—the overlay of assorted 19th-century Welsh quilts and rough wool blankets on the striped chairs and sofas or the decorative iron curtain poles in the sitting room, for instance. O'Connell uses these signature tent poles—copies of English originals—wrapped and tasseled in beige and black to frame worthy objects and windows and doors. She likes floors (except for the one in the bedroom) to be simple or bare. So the luxe is almost subliminal: Giacometti lamps, puddled curtains, and a Picasso drawing or two, bespeak a cloister with a handsome endowment.

This "cloister" has a handsome garden, too. A prior owner, Lady Chiquita Astor, an Argentinean, asked a friend, the British photographer Cecil Beaton, to lay out the grounds, and it was he who added plump tufts of silvery foliage and drifts of pampas grass to remind her of her home. The current owners have chosen to maintain the original plantings and design, restoring where necessary, and amending them only slightly. From any of several airy porches can be savored tropical fragrances and lavish greens.

The couple is pleased with all that they see. "We arrive here from Germany," they say, "so frantic, with our minds racing. And after just one night it all becomes . . . 'Mañana'." Which of course is what retreats are supposed to give you: peace, calm, time for introspection, that simple meal, that iron bed, and—well, all right—a Baccarat goblet or two.





*Many places, many times are represented here. Top, far left: On shelves behind the long French farmhouse table in the kitchen, stacks of modern Majorcan pottery, Limoges, and glass. The table itself is set with old English breadboards, finding "adaptive reuse" as placemats, their earthiness is offset by the sophisticated glitter of Baccarat stemware. Top center: Simple Wedgwood creamware contrasts with the intricate filigree of native tile on the wall beneath. Top right: In the guest bathroom, a Majorcan ceramic bowl coated with snowy plaster makes an unusual sink. Bottom left: The kitchen lintel, in this view toward the La Cornue stove, is lined with bold ceramics from France and Spain. A candlelit iron chandelier is lighthearted and, although it looks antique, modern. Bottom center: Earthenware is rinsed in typical farmhouse stone sink. Bottom right: A local still life.*







*The master bedroom is the retreat within a retreat. Right: "Its theme is black iron with touches of gilt," says designer Mimmi O'Connell, and cool Irish linens are crisp as a wimple on piles of bed pillows, a chair, the curtain. English beadwork footstools and botanical prints are the sole daubs of color. Top: Guest bath's sink enclosure and terra-cotta floors seem both austere and opulent. Turkish mirror is bracketed by Kevin McCloud sconces. Above: Master bathroom's white-painted floor is a glossy counterpoint to Irish linen curtains.*



# Cleverly Crossbred

## In a Hong Kong apartment filled with objects as culturally rich as the city outside, a sophisticated Italian eye proves the connection between the primitive and the refined

By Christine Pittel  Photography by Oberto Gili

*The painted pattern on the walls is deliberately imperfect in Paola Navone's living room, where taro leaves jut out of an ancient Chinese Han vase on a laminate-t coffee table of her design. Chinese batik pillows (with designs drawn in rice flour instead of wax) accent the sofas, made in the Philippines of rattan and bamboo in traditional shapes, streamlined to Navone's specifications. The chairs are Chinese country pieces with gentle curves that were bent when the wood was green. A Noguchi lamp brightens a corner. Framed schooner models are variations on the view beyond the matchstick blinds of container ships unloading in the harbor.*





*"I like objects that tell a story," says Paola Navone. "When I find something I like, I look for more to add another chapter." The never-ending story of Liao pottery (left) on the Chinese altar table has great impact. Below: Blue Ming ceramics adorn another altar table, behind two country chairs from the Philippines made out of molave wood. Opposite above: Bamboo-and-laminate shelves, topped by a row of wire lanterns found in the Beijing flea market, divide the dining area and the entryway. Opposite below: Hand-painted iron pots from India, an old Tibetan carpet, and a vintage map compound the patterns in the foyer, furnished with a rattan loveseat designed by Navone and made in the Philippines.*

**In one of the most exotic cities on earth,** the typical apartment building is actually quite boring. "The architecture is not sophisticated," says Italian architect and design consultant Paola Navone, who splits her time between Milan and Hong Kong, where her husband runs his own business. The woman who inhabits a lofty former cheese warehouse in the Naviglio area of Milan, with huge oak beams and cobalt-blue concrete walls (see September 1995 House Beautiful), had to settle for a small, bland box in a Hong Kong high-rise. Since she was not about to reconfigure the rooms in this rented apartment, she decided to add some texture to the white walls instead. She chose her wall motif by browsing through books on Chinese and Japanese textiles. "I carved a sponge, dipped it in gold paint, and created my own pattern because wallpaper wilts in this climate," says Navone. "The humidity is already turning the gold green." Continuous pattern seems to dissolve the awkward protrusions of columns and beams while unifying the L-shaped room, which serves as foyer, dining, and living area.

Then she installed her own cosmopolitan mix of objects according to one guiding principle: "This is our Eastern life, so our Asian antiques are here." Western treasures like Murano glass reside in Milan. "It's fascinating to trace how objects travel," says Navone. "I will find Burmese bowls in Europe and bring them back to Hong Kong. I'm always traveling with boxes."

Since she never can buy just one, any object that catches her eye soon attracts companions, lined up by color, shape, and era. Rather than the familiar blue-and-white porcelain, Navone prefers the simple ceramics made before China opened to the West. The green Liao vases, circa 1100, look quite at home next to a contemporary bamboo-legged, laminate-top dining table of her design. "The vases are ancient, yet somehow they look very modern to me," she says. They embody the dichotomy of the city outside, where stockbrokers in pinstriped suits pass peddlers hawking snakes on the street. In Hong Kong, the primitive brushes up against the [illegible], sometimes, as in this culturally cross-bred apartment, they even seamlessly merge.

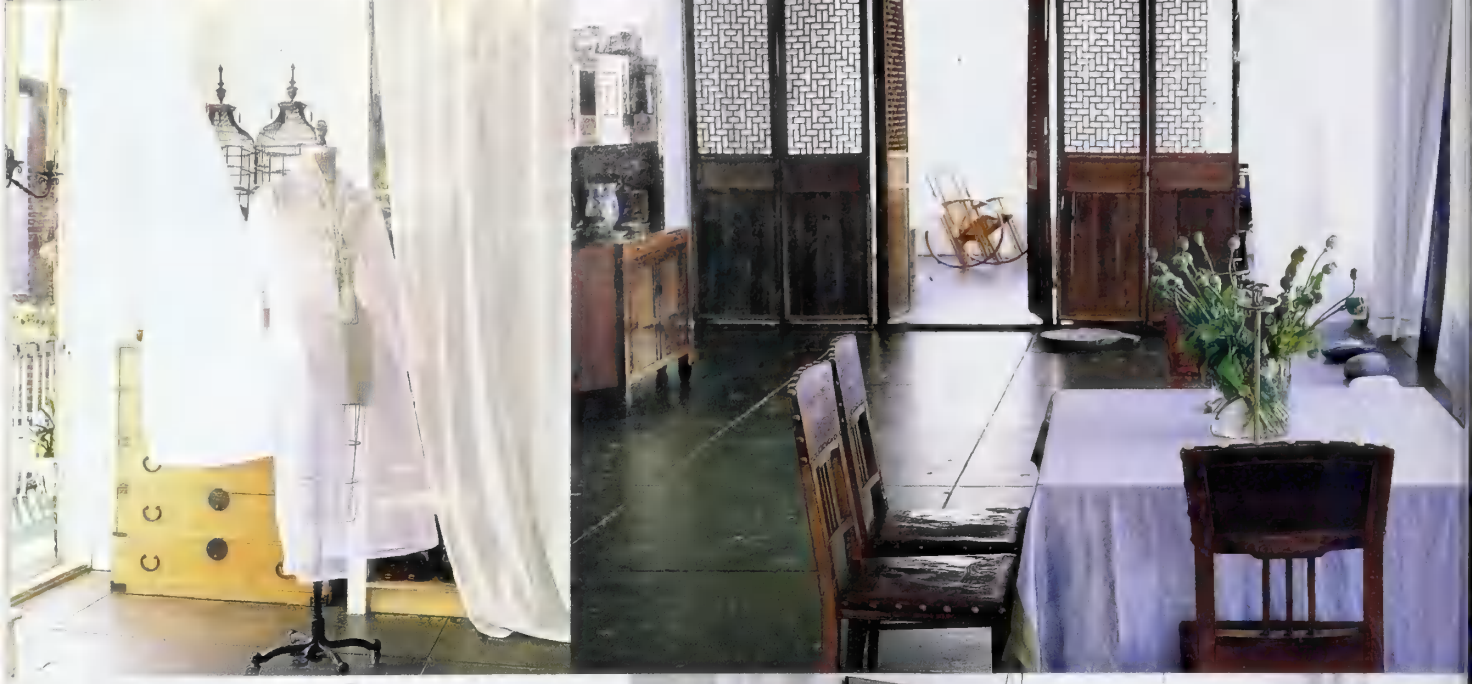



Mer Noire — Mer Majeure
Mer Méditerranée
Levant
Barca
Partie d'Afrique



*Ceramic representations of earthly possessions were once buried with the dead in China, and some pieces have found their way to the market. On top of a large Chinese chest separating the living and dining areas, Paola Navone has arranged two such Ming figurines next to tiny chests and tables laden with ritual food. The mysterious disc over the living room sofa is actually a huge basket found in Bangkok. "Maybe it was once placed in a temple for offerings," guesses Navone. She loves the sculptural shapes of the Noguchi lanterns, which must be replaced every two years because of the humidity.*





















# Clashless Cultures

## Fashion designer Han Feng strips a Manhattan loft down to its bare bones, lets in light and air, and gives it a distinctive edge by mixing Eastern and Western decorative arts

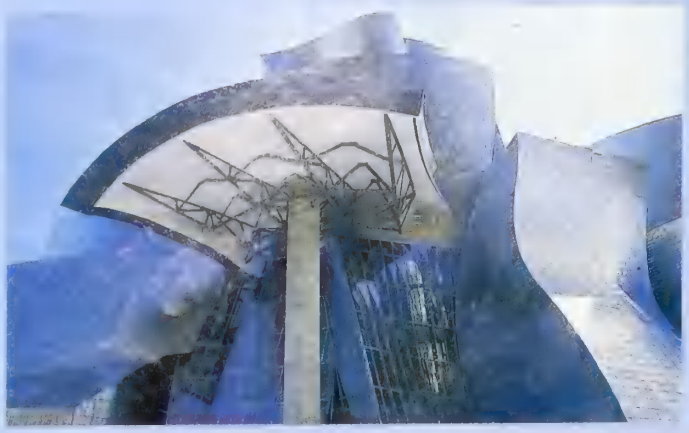
By Wendy Goodman
Photography by Michael Mundy

**Stepping into this midtown loft,** you feel you have entered a large cloud drift, detached from the noise and chaos of the street below. Even the dark, polished concrete floors reflect white light. It is the calmest of urban spaces, fashioned out of what had become a warren of dim rooms. Han Feng's challenge was to restore the open dynamic of the loft and create intimacy at the same time. "Normally I don't like lofts because you have to eat, live, and sleep all in the same place," the designer explains. "I prefer the traditional style of individual rooms." So where the walls came tumbling down, she defined her spaces creatively, delineating some areas with fabric (inspired, she says, by the small rooms the Japanese use for the tea ceremony) and others with the placement of furniture groupings.

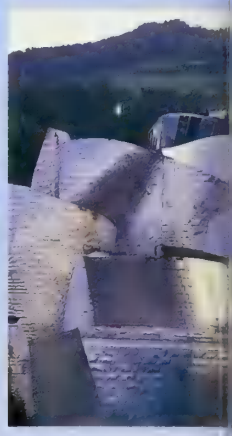
After studying painting and graphic arts at the Zhejiang Academy of Fine Arts in Hangzhou, China, Nanjing-born Han Feng came to New York in 1985 to pursue a career in fashion. She soon gained attention for her way with silk, creating weightless pleated scarves, along with pillows and tabletop accessories. In her early days in New York she lived in an apartment in the landmark Ansonia on the Upper West Side, which included a curious circular living room that seemed to her a riddle with no solution.

Han Feng left that riddle behind when she moved to this loft in Chelsea. Here she can indulge her passion for integrating design elements however disparate they may seem—in this case Chinese and Viennese. Almost all of her furniture is by Viennese modernists Josef Hoffmann and Kolo Moser, with the exception of a striking antique Chinese screen that isolates the bedroom area. "In China, many traditional houses are very big—and often on one floor," she explains. "Chinese rooms use stones as decoration but no rugs, and are very bare. You can feel the air all around, and that's how I think this open space and this netting feel. With good decoration you sense the air—and you are comfortable."

*The 2,400-square-foot loft, clockwise from top left: A Han Feng–designed silk coatdress in the living room area. View from dining area into the bedroom with six-paneled antique Chinese screen. Mosquito netting around Josef Hoffman table and chairs. Han Feng collects stones around the world. A lampshade of her own design and a bust draped in jewelry. Bathtub behind muslin is part of living room landscape. A platform bed by the designer is hung with mosquito netting and covered in silk bedding, also her creation. Still life of lotus flowers. Antique Chinese birdcages and lacquered pillow rests. Center: A lineup of Hoffman chairs.*





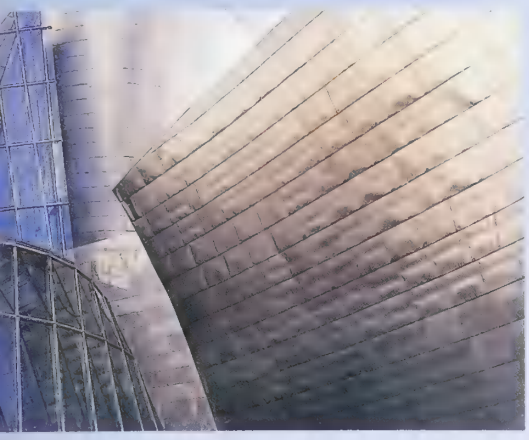


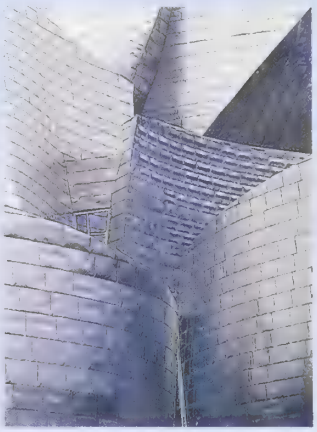
# The Jewel of Bilbao

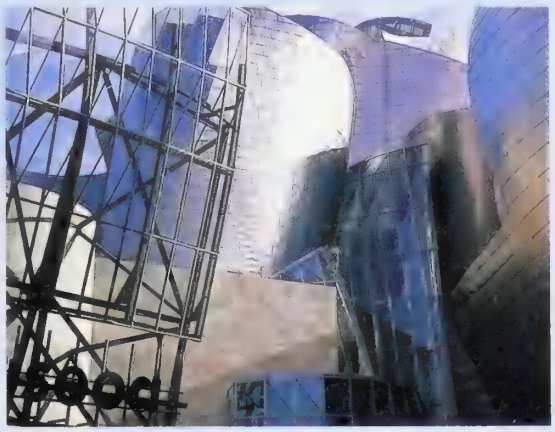
## Los Angeles architect Frank Gehry pulls out all the creative stops in a dazzling design for the new Guggenheim Museum on the waterfront in Spain's Basque capital

By Joseph Giovannini  Photography by Jacques Dirand

*Rippling shingles of titanium cover the swooping steel walls of the tumultuous sculptural facade of Frank Gehry's vast museum. Supported on a lone column, an arched canopy hovers over an entrance to a soaring glass atrium at the center of the building's clustered curves and galleries. Above: Details of the building that, with its curved ribs and thrusting prows, reminds Bilbaoans of their proud ship-building heritage.*











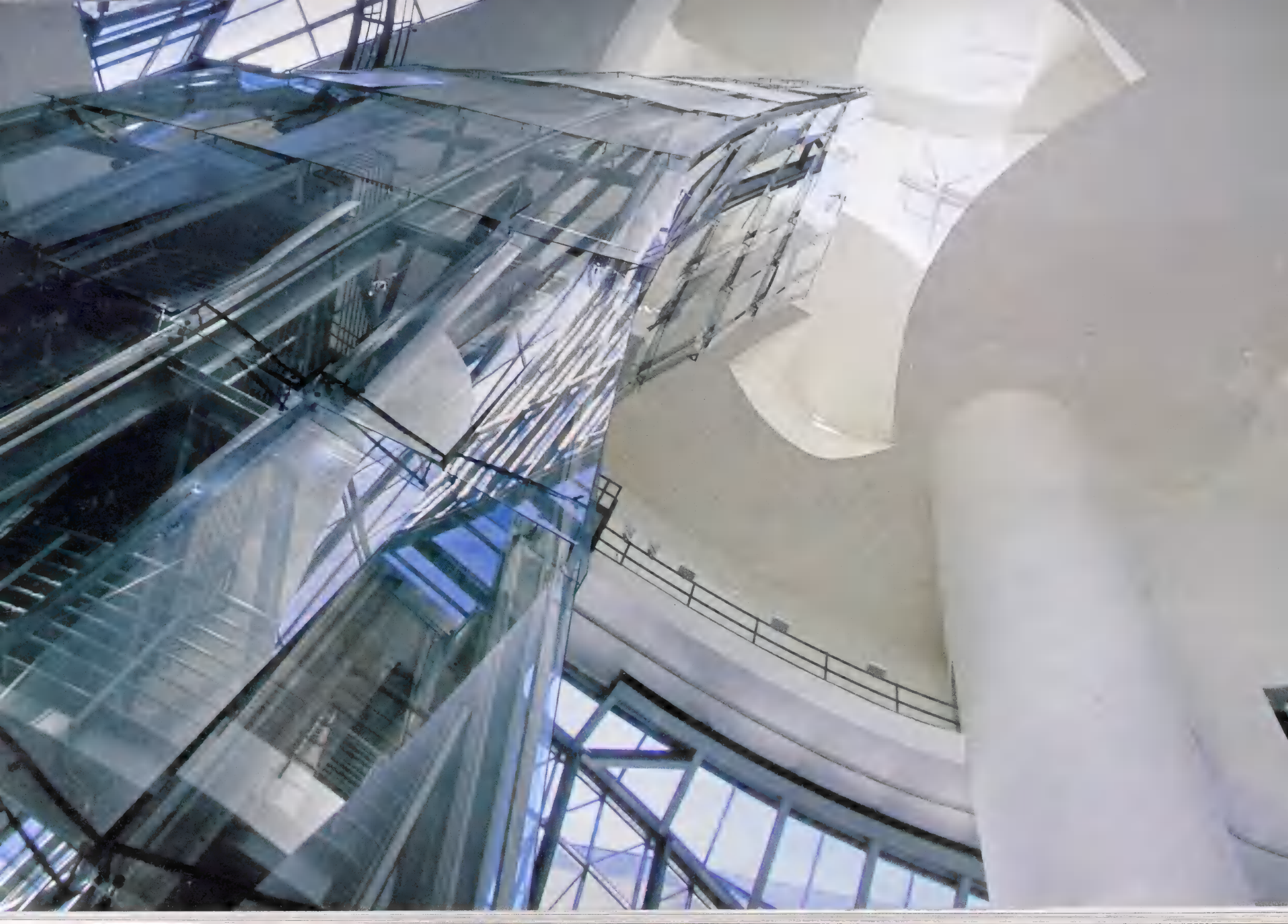
**One of the most remarkable works of art** in the Solomon R. Guggenheim Foundation's entire collection has just been completed: the new $100 million Guggenheim Museum in Bilbao, Spain, by Pritzker Prize-winning architect Frank O. Gehry. On the banks of the Nervión River, walls sheathed in titanium become a geyser of volumes that break into 165 feet of raw architectural power. The sinuous curves of the building's facades catch and sweep you into the 257,000-square-foot building like a visual undertow.

Frank Lloyd Wright's 1959 Guggenheim Museum on Fifth Avenue in New York is a hard act to follow, but for a foreign branch of an American institution which is also a statement of Basque national pride, Frank Gehry meets the challenges. His inspired composition uses forms you have seen before on a much smaller scale: Take the convolutions of the sculpted robes of a baroque saint, magnify them a hundred times and you will understand the spatial feel of Gehry's swells and creases.

The heart of the museum is the atrium, where columns and walls flare and taper, responding to what seems an altered gravitational state. The atrium functions as a pivot between nineteen well-behaved galleries on three levels.

Half the galleries are traditional spaces meant for small-scale modernist art hung conventionally, with straight walls forming rectangular halls lit by skylights. Another type of gallery, shaped by curved walls facing the river, is intended for contemporary pieces and those designed for the site. The biggest of these galleries is longer than a football field, and in it Richard Serra's 104-foot sculpture of three undulating steel panels complements the space for which it was designed. That Serra was responding to the architecture of a man who acknowledges Serra's influence promises us the Bilbao Guggenheim will provoke interesting dialogues.

***The entrance atrium is a tower of light with catwalks and exposed [illegible] connecting the unique and thrilling space.***





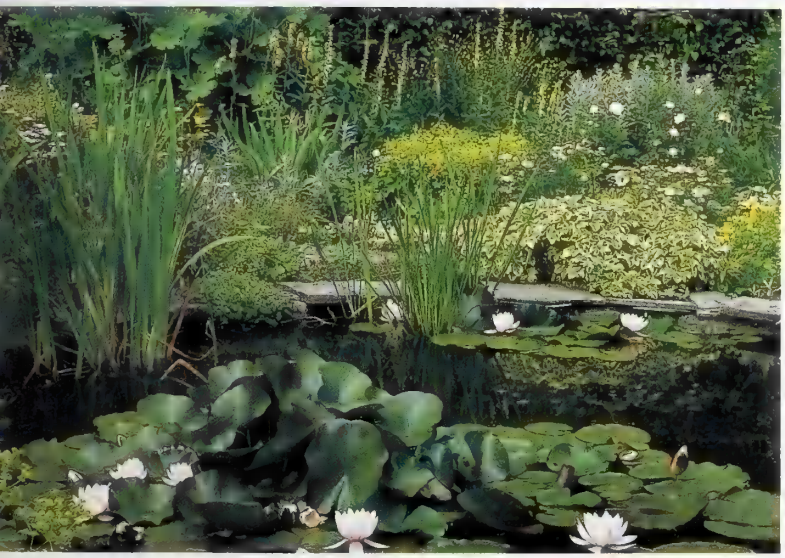
# House of green leaves

A Dutch interior designer, faced with six barren acres in Heerlen near the city of Maastricht, created a garden the same way she had decorated her own house—one or two rooms at a time. Hedges of hornbeam, beech, and yew form the verdant walls

By Donna Dorian Wall  Photography by Marijke Heuff

Legend has it that a hunting lodge where Charlemagne met his mistress for secret trysts once stood on the grounds of Ineke Greve's house in Heerlen, the Netherlands. But when Greve moved in sixteen years ago, no trace of romance remained on the six-acre site, which was bare except for a 90-foot-long walk, flanked by perennial beds running parallel to the rear of the house.

Greve, a decorator, decided to approach her landscape as she had her own houses in the past—by designing a room or two each year. Using the long walk as a starting point, she planted wall after wall of hedge—European hornbeam (*Carpinus betulus*), European beech *(Fagus sylvatica),* and yew (*Taxus baccata*)—until she had created seventeen discrete outdoor rooms, ranging in size from 200 square feet to 2,000. "I made sure that each garden would be like a room in a house," she says, "with four walls, plenty of seating, and an atmosphere all its own."



The front courtyard, for example, is appropriately formal, with neatly edged gravel paths and stately linden trees planted around a square of lawn. The rose bower, on the other hand, is lush and romantic, with the sharp green of *Alchemilla mollis* creating a vivid contrast to the soft pink of old roses and poppies. While never carrying the house analogy to literal extremes, Greve does equate the serene knot garden with a quiet reading room and the garden of white-blooming flowers and shrubs with a parlor, which she furnished with a small carpet of chamomile (*Chameamelum nobile* 'Treneague').

Like all good decorators, Greve places a premium on comfortable seating. Her kitchen garden offers a bench under an arbor of pears, and the anteroom of the white garden is furnished with an Empire-style settee upholstered on the sides and legs with neatly clipped box. The "passion room" has no seats at all, however, only flower beds—each aflame with blooms of reds and orange.

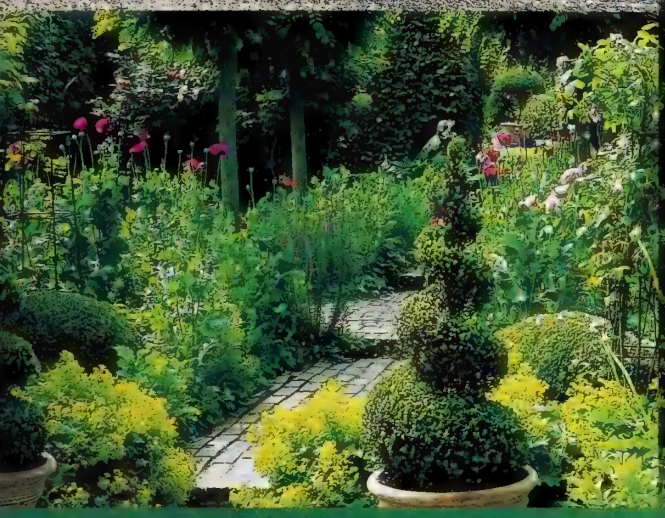
Too often landscapes that evolve slowly rather than being laid out as a whole feel haphazard and chaotic, but Greve has avoided this effect by carefully relating each new enclosure to its neighbor. In addition, she has laid out all seventeen symmetrically and joined them enfilade-style with aligned openings sculpted in the hedges—formal elements that create a garden fit for a king.

*Greve's garden is a series of seventeen outdoor rooms, each enclosed by hedges, each with a distinct character. site: An anteroom paved with brick and planted with roses and clematis leads into the white garden. Above: ove (Digitalis lutea and D. grandiflora ) and 'Iceberg' roses flourish by a pond in the yellow and white garden.*



*The kitchen garden (above), planted with curly-leafed lettuces and cabbages, is formal and symmetrical with radiating paths of brick creating triangular beds. Below: An opening in a yew hedge frames a vista of the knot garden, planted in the old European style with arabesques and borders of low box. 'New Dawn' roses climb an arch-*





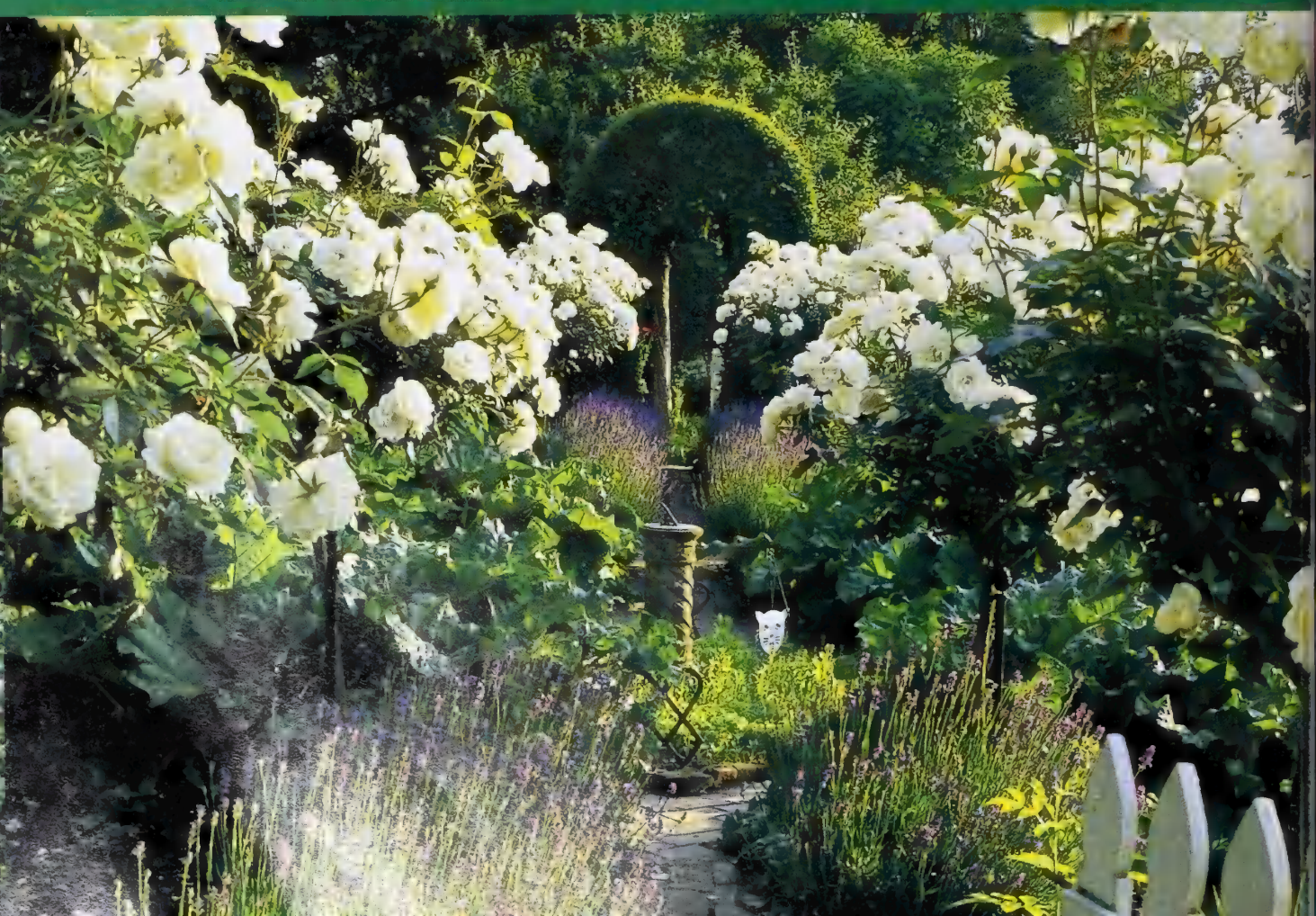

*e, clockwise from top left: The front courtyard, a study in green formality; low box hedge in the knot garden; ivy-covered s; spiraled topiaries by the entrance to the rose garden. Below, clockwise from top left: The plane tree allée in spring; the allée in summer; conifers and evergreens sculpted into geometric shapes in the front courtyard; a box-upholstered bench.*








*The long walk Grove inherited with her Heerlen grounds (above) makes a perfect hallway for her outdoor rooms. She has added to the existing perennial beds which now include phlox, lupines, foxglove, delphinium, roses, and campanula. Below: 'Iceberg' roses and 'Hidcote' lavender flank the entrance to the kitchen garden with a sundial at its center.*





*wildflower meadow (above), at the far end of the six-acre property, is at its best in spring when apple trees r among fritallarias and hundreds of naturalized* Narcissus poeticus *daffodils. Below: Greve planted her fiery on garden with red-blooming flowers and shrubs, among them dianthus and* Rosapolyantha *rose.*





# Hermès in Marrakech

## At a 17th-century palace in a medieval medina, you can have a dozen meals without eating in the same place twice, but in every case the table setting will be extraordinary







Photography by Alexandre Bailhache  Produced by Carolyn Englefield

*Table setting as a high art, opposite: In the main dining room, Pierre d'Orient porcelain, available from Hermès shops, is used. Chair slipcovers were inspired by the burnooses worn by Moroccans. Top left: Afternoon refreshments may be served in the palm-fringed courtyard. Above right: Hermès's majordomo, Hamid Reezou, is an accomplished napkin-folder with a repertoire of 16 bird and flower shapes. Hermès himself designed the plate, made in Fez. Above left: A breakfast tray includes a bowl of* harira, *the soup eaten in Morocco during Ramadan.*








**"Arab hospitality is legendary,"** says the Mediterranean-food authority PaulaWolfert. "It is an embarrassment of riches, total satisfactions, abundance as an end in itself and a point of pride with the host." Can it be learned? If the student is Simon-Xavier Guerrand-Hermès, who is French, the answer is that it can not only be learned but mastered.

Vice-chairman in the United States of the luxury goods company that bears his name, Hermès is an Orientalist—a Westerner drawn to the beauty and mystery, intricacy and subtlety of Islamic culture. In 1990, no longer able to resist the pull, Hermès purchased Dar Moulay Boubker, a ravishing though crumbling 17th-century palace built around a central courtyard in the Moroccan manner in the kinetic core of Marrakech's medieval Arab quarter.

"My love of entertaining came from my parents, whose style of receiving was regal on the one hand and relaxed on the other," says Hermès. "The marvelous thing about this house is that it feels both large and small, grand and intimate. There are quiet corners where I can lunch with just one friend, and reception rooms that accommodate black-tie dinners for eighty, at which arriving guests are showered with rose petals by my staff."

Hermès says that at any time of year there are always three or four possibilities where he might set a table, depending on the number invited, the weather, and his mood. "A favorite spot is a terrace with beautiful vistas of the snow-capped Atlas Mountains—vistas that are exceedingly rare for a house in the center of Marrakech. My best gift to an overnight guest is breakfast with a view."

*Top left: A table in the second-floor summer dining room is layered with silk and metallic net cloths, then set with cobalt glassware, faux-jewel-studded brass candlesticks, and silver place card holders in the form of camels. Above right: A sampling of folded-napkin designs. Above left: On the terrace, breakfast table laid with St. Louis crystal, sugar bowls from Fez, cups and saucers hand-painted with birds indigenous to South America, and a linen cloth from the small embroidery company Hermès's sister-in-law Martine runs in Marrakech. Opposite: Breakfast service on Pierre d'Orient porcelain available from Hermès shops.*





Ettore Sottsass, Jr., the Milan-based architect and one of Italy's most celebrated international design stars, has had relatively little chance to build in his homeland. Renovations of older buildings are far more common in Italy than the creation of new freestanding structures, and thus for the past decade the maestro of Memphis has directed his architectural energies abroad, designing more than a dozen houses in Asia and the United States. Recently, however, Sottsass has completed a small but remarkable residence in Tuscany, a work that embodies all the evident pleasure he had in making this physically modest yet symbolically powerful building. Deceptively simple nd characteristically playful, it is another worthy addition to his long roster of 20th-century design classics.

# Tuscan tradition transformed

t on the edge of a small town between Florence and Pisa, is lighthearted structure brings to mind Robert Venturi's escription of one of his own designs as "a child's drawing of house." Ettore Sottsass first catches your attention with a edge-shaped, fire-engine-red roof. This, along with the ightly painted window frames that seem to be clipped onto e walls, gives the house the air of a building made from Lego y blocks. In a region where the outdoor spectrum never es beyond richly saturated ochers and terra-cottas, the surising use of color immediately sets the structure apart.

Sottsass designed this house for one of his close collabators—an entrepreneur who works on the creation of the chitect's ceramics in a pottery nearby—and his family. he three-story residence, square in floor an with 1,600 square feet on each of its oors, will one day be surrounded by other vellings as the community inevitably exnds, according to Sottsass. He wanted it work well as the isolated object it is w, and as a good neighbor in the future.

When you are close to the house, e attention-grabbing roof is not so apparnt. The dignified, almost medieval charac- r of the gray-white Istrian stone walls and e simple openings cut into them—square ndows and an arched front door—are more in keeping with the timeless Tuscan idiom than the sophisticated visual jests of its cosmopolitan architect. But when the big red wedge is in your field of vision, you think of the dominant roof forms of Asian architecture, long a major source of inspiration for this truly global designer.

One elevation of the house has no openings at all, a not-uncommon Mediterranean response to the need for privacy in close urban quarters, which this part of the future town might well become. But the interiors are laid out and lit to avoid the feeling of a fortress, the downside of the Tuscan architectural tradition.

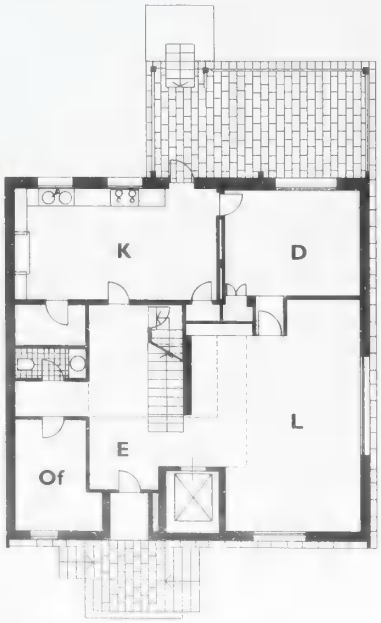
The stairway that claims the core of the house changes character as it ascends. Stone-walled and right-angled on the more formal ground floor (typical of the public spaces in an Italian country house), it is painted a bright yellow as it shoots up an oblique angle to the private quarters on the second floor and a self-contained guest suite with wraparound loggia under the eaves at the top. Cradled beneath the roof and barely visible on the exterior, that traditional *altana*—or penthouse—is the perfect place to escape and contemplate how satisfying Sottsass's knowing combination of the familiar and the unfamiliar can be.

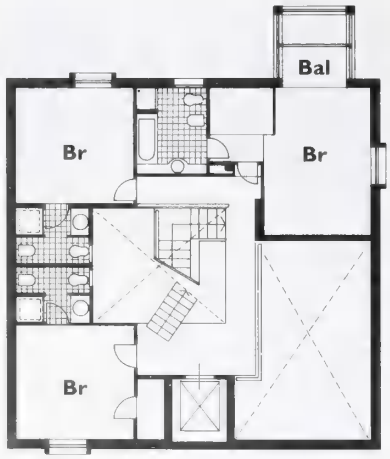


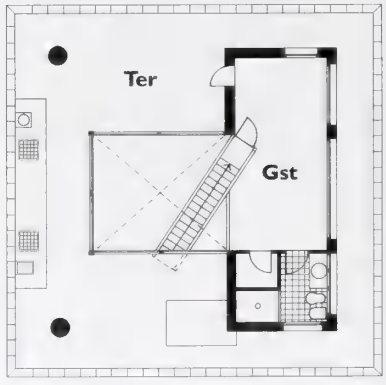
By Martin Filler  Photography by Santi Caleca

*Inspired by the compact profile and solid traditional materials of Tuscan farmhouses, this three-story family residence by ttore Sottsass, Jr. (above and opposite), could never be confused with the real thing. The red-painted corrugated-metal roof seems to hover weightlessly above the stone-clad lower floors, creating an attraction of opposites typical of Sottsass's work.*





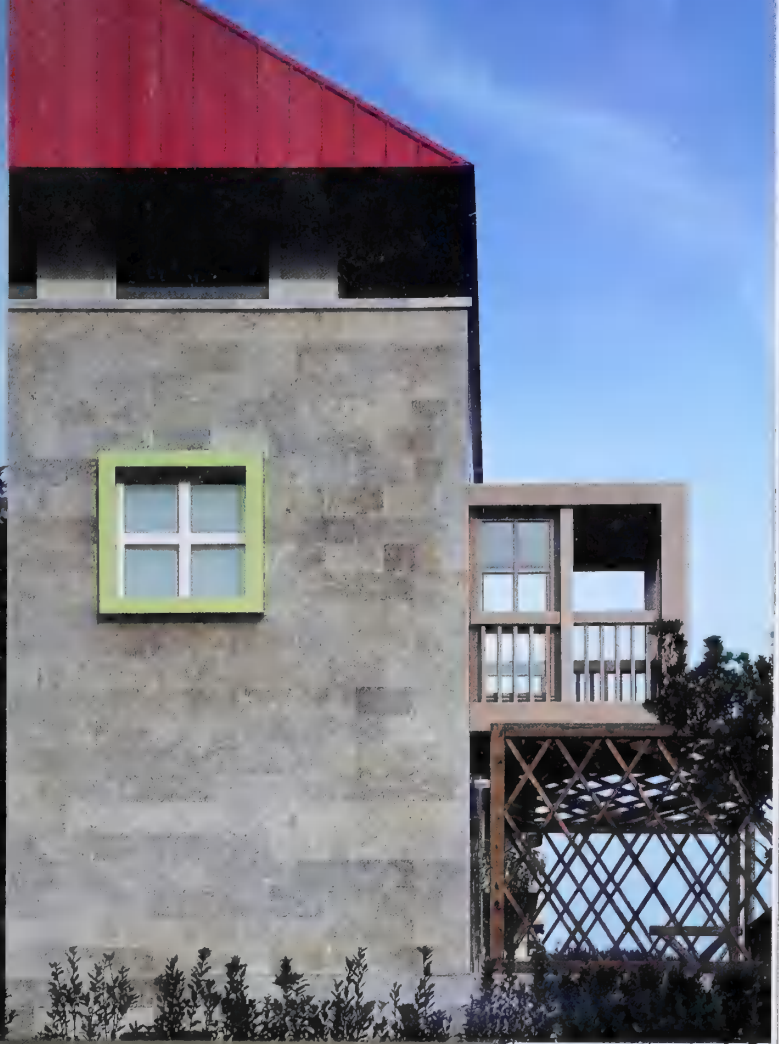




*The floor plan (above) shows the central stairway rising through the core of the house and the rooms arranged around the perimeter of the compact volume. Top: The severity of the entry facade is softened by a playful pastel window frame. Opposit clockwise from top left. Walls beneath the roof are deeply recessed to create a floating effect. Enclosed balcony off one bedroo echoes the four square panels of a nearby window. Where it ascends to the loggia under the roof, the stairway is brightly painted and dramatically angled. In the entry hall, staircase wall is made of the same Istrian stone blocks as the exterior.*

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# Mexican fantasy

In the 18th century, San Miguel de Allende was one of the most prosperous towns in North America. Today it is a national monument and a haven for expatriates, who are restoring its Spanish colonial mansions with fantasy and historicism

By Suzanne Charlé  Photography by Tim Street-Porter
Produced by Jody Thompson-Kennedy



**San Miguel de Allende** is a secret that is on everyone's lips.

With art schools, music festivals, and two English-language theater groups, the Mexican city of more than 100,000 is a magnet for artists and would-be-artists, much like Santa Fe. In fact, San Miguel de Allende (which is a designated national monument) has supplanted its New Mexican cousin in recent magazine surveys as one of the world's most desirable places to visit and live. In the winters, snowbirds from America's East Coast fly to this hillside town 170 miles northwest of Mexico City; in summers Texans flock there to enjoy the cool mountain air.

Founded in 1542 by a Franciscan monk, Fray Juan de San Miguel, San Miguel de Allende was one of the richest towns in all of the Americas by the 1770s, fattened by the silver trade. Less than 100 years later, the town was all but deserted, its wealthy residents fleeing their homes after Mexico gained its independence in 1822.

Today, those Spanish colonial mansions have been returned to their former elegance. In most instances, the exteriors are unremarkable patchworks of peeling pastels. But like the characters in a Gabriel García Márquez novel, the structures have vivid private lives: Heavy wooden doors open to courtyards and houses whose beauty is limited only by the client's purse and the designer's skill.

"When I came to live here in 1967, most of the houses were in shocking condition, no kitchens and primitive bathrooms," recalls Patricia Bubela, an architect with practices both here and in Mexico City. "Now, virtually all have been renovated. I have done at least forty."

Designers have borrowed from local traditions to great advantage: walls are painted with *col*—a lime-based wash mixed with the juice of aloe or cactus, rock salt, and various pigments—fading gradually and gracefully like an aging beauty.

"Everything here is done by hand," says Marcia Bland Brown, a designer from Texas who has worked on numerous renovations, including her own hacienda. Window frames are carved on site, stone walls are constructed as they were in the 18th century. "You don't need fire insurance here," she adds. "The houses are like fortresses, with walls a few feet thick."

Sub-Zero refrigerators hum in state-of-the-art kitchens, and elaborate swimming pools have replaced horse troughs; here, whimsy and personal preference triumph over historical accuracy. Recently Caroline Fallon, and her husband, Christopher, an American dress designer, sold their colonial house and started work on an 1880 granary, cutting modern, angular windows into the rough stone walls. "They were the cheapest kind of walls to build—to me, they're breathtaking," she explains.

Martha Hyder, another Texan, enclosed her luxuriant garden with walls that are essentially three-dimensional stage sets: On one is a faux hacienda; another a Palladian villa; yet another is lined with a miniature Mexican village with a chapel devoted to Our Lady of Guadeloupe. The wall was so convincingly antique-looking that the local historical board threatened to stop the construction. Patricia Bubela, who was working with the Hyders, assured the board that the wall was new, its predecessor a chicken-wire fence. "Luckily, I had a photo to prove it," she says with a laugh.





*Streetside, San Miguel de Allende's houses are unprepossessing (opposite). Inside one of them (this page), thick painted walls are sculptural elements. A cupboard with 19th-century wooden doors is set into the adobe; its shell motif borrowed from a local church.*



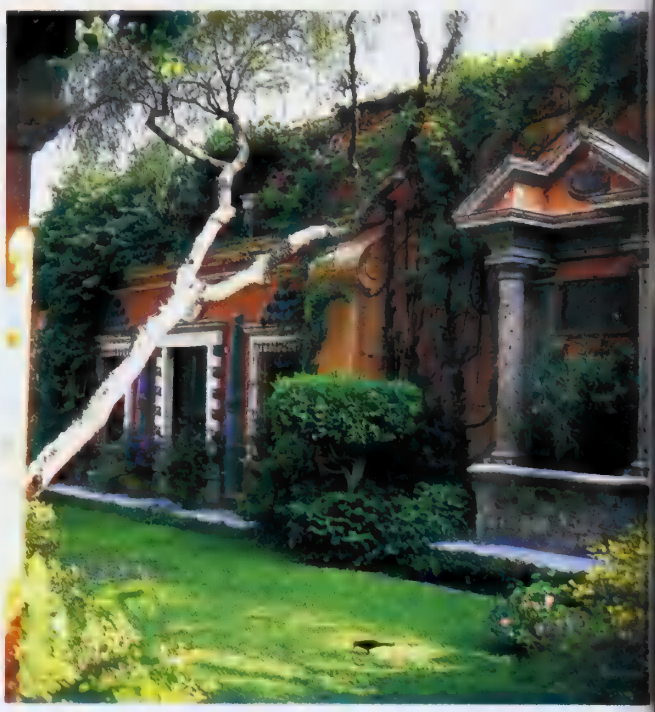


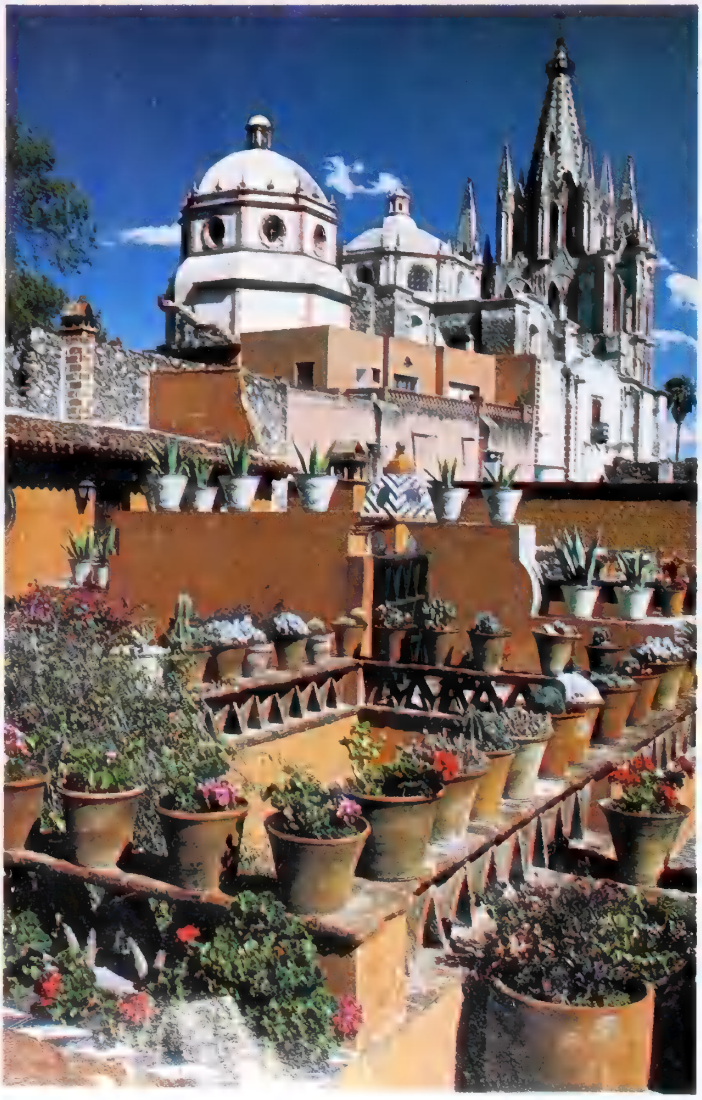


*Courtyards allow residents to luxuriate in the tropical mountain climate—renowned as one of the world's most delightful. Top: Water from three stone horses, carved by local masons, feeds the pool in the lush gardens of Martha and Elton Hyder. After renovating their colonial house in 1959, the couple bought adjoining properties in 1988 to make room for more garden r and a guesthouse. Some forty craftsmen worked on the project, including stonemasons who carved replicas of old English benches (abo opposite: Through an archway in another part of the garden lies an outdoor dining room.*











*In the Hyder garden, walls imitate village streets—in th case (top right), the doors and windows of an Italian vill Another mansion off the town plaza contains tiles that t former owner designed for his pool (above) and had made i town of Dolores Hidalgo; pots with his family crest wer also made there (top left). Left: The roof terrace takes advar of a dramatic backdrop of church domes and spires. Oppos The interior is replete with references to local art: Dolor Hidalgo pottery, walls stenciled like those of the 18th-cent Sanctuary of Atotonilco, and the ubiquitous carved shel*

FOR MORE PHOTOS, SEE PLATE 16 IN PORTFOLIO



# Marjoram, the Midi, and Me



## An American expatriate and House Beautiful contributing editor opens his kitchen in Provence to show that DNA is destiny, even when it comes to the food on your plate

By Christopher Petkanas
Photography by Thibault Jeanson
Produced by Carolyn Englefield








*Clau de Richo (top), built in 1812 and rehabilitated by the author in 1993; above, the dining terrace. Large pictures, clockwise from upper left: Basil-wrapped orange pieces sprinkled with dried, salted, and pressed mullet roe in the Sicilian manner, served with homemade orange wine; a pitcher of sparkling white wine as they drink it on the Amalfi Coast, with sliced peaches; and the house cocktail—an iced infusion of lemon verbena, mint, and lemon thyme. Warm chickpea salad; a very un-Provençal (it's Alsatian) onion-and-bacon tart; pissaladière, or onion-and-anchovy tart; chickpea-flour frites with Richard Olney's unimpeachable recipes for salt cod in red wine sauce and braised fennel; a pizza bianca of zucchini flowers and anchovies.*





When people compliment me on my cooking, with regret in their voices about not being able to make the pizza or pasta I have just put on the table, I always respond, "But of course you can." I know what I'm talking about. People who knew my mother and know me have no trouble tracing my interest in the culinary arts to hers. But I have never fooled myself that I have an extraordinary natural talent in the kitchen.

What I do have going for me is what the French call *volonté*, a near-complete willingness to give myself over to the task at hand. With *volonté*, I became a decent cook. With *volonté*, anybody can.

The longer I live in Provence, the more I recognize the crucial role my family history played in bringing me here. Being rather food-obsessed, I naturally see the connection in gastronomic terms. My paternal grandparents were born in Greece—isn't it simply all that good Mediterranean DNA, double helixes of figs and eggplants, that made me choose the south of France? Certainly I could never be happy living above the line where olive trees grow.



That says it all—except for one thing. As the great authority on herbs Emélie Tolley replied when I once remarked how much I loved cooking for people, "Yes, but you have to have people to cook for." Setting a big table for three meals a day is my recipe for happiness.





***Sunflowers (top) are farmed on a parcel of the author's land; above, auditioning a precious pocket of shade as a place to serve lunch. Large pictures, clockwise from upper left: Homemade vanilla ice cream with dried figs in red wine-and-honey syrup; a tiny package—a dried fig filled with walnut meats and fennel seeds, wrapped in a fig leaf and tied with twine—is put at each place setting as an extra dessert or for guests to take home; grapefruit, orange, and Campari ice; unsweetened Muse Verte pastis is served in the manner of outlawed absinthe, with a sugar cube on a pierced spoon; Domaine du Deffends, a Coteaux Varois, and Château La Voulte-Gasparets, a Corbières, the house rosé and white; six kinds of goat cheese marinated in olive oil, garlic, thyme, and bay.***

RECIPES FOLLOW. FOR MORE [illegible]



### CHICKPEA SALAD

**4 cups dried chickpeas**
**Large pinch of baking soda**
**1 carrot, peeled and cut into large pieces**
**1 onion, peeled and stuck with 3 cloves**
**1 celery rib with leaves**
**1 leek, trimmed; 1 outer blade reserved**
**1 bouquet garni, made up of 3 fresh thyme sprigs, 2 fresh bay leaves, 4 parsley sprigs, all tied inside the reserved leek blade**
**1 tablespoon mixed peppercorns**
**Salt**

*For condiments:*

**Garlic, peeled and finely chopped**
**Flat-leafed parsley, chopped**
**Shallots, peeled and finely chopped**
**Extra-virgin olive oil**
**Red wine vinegar**
**Salt and fresh black pepper in mills**

Place chickpeas in a bowl. Cover with water and stir in baking soda. Soak overnight.

Drain the chickpeas. Rinse well and place in a large casserole. Add all the remaining ingredients except the salt, and cover generously with water. Over low heat, bring the mixture to a boil. Lower heat, cover, and simmer gently until chickpeas are tender but not mushy, about 2 hours. (If necessary, add more water to keep chickpeas covered.) About 15 minutes before chickpeas are done, add salt to taste.

Remove bouquet garni and any big pieces of vegetables. Serve chickpeas directly from the casserole at the table. Spoon into shallow soup dishes with a slotted spoon. Place bowls of condiments on the table and let guests serve themselves. Serves 10.

### FLAMMEKUECHE

*Alsatian Onion and Bacon Tart*

**1 recipe pizza dough, rolled out and placed on a peel (wooden baking paddle), recipe follows**
**3 tablespoons unsalted butter**
**¾ pound yellow onions, peeled and thinly sliced**
**Salt**
**½ pound smoked slab bacon, cut into *lardons***
**½ cup plus 2 tablespoons farmer's cheese**
**Generous ¾ cup crème fraîche**
**6 tablespoons colza or peanut oil**

Place a pizza stone on the top rack of an oven. Turn the oven to 500°F. and heat the stone for at least 45 minutes.

Melt the butter in a large sauté pan. Add onions, salt to taste, and mix well. Cover pan and cook over very low heat, stirring occasionally, until the onions are soft and translucent, about 1 hour. Do not allow onions to color. Remove pan from heat. Drain onions and place in a bowl. Cool. Set aside.

Blanch the *lardons* in a pan of boiling water for 1 minute. Drain. Cool under cold water. Drain and set aside.

Mix together the cheese, crème fraîche, 4 tablespoons oil, and salt to taste in a bowl. Set aside.

Spread the onions evenly over the dough and dot with the *lardons*. Spoon the cheese mixture on top and spread smoothly with the back of a spoon. Drizzle the remaining oil on top. With a quick motion, slide the tart from the peel onto the hot stone and bake until the cheese is bubbling and the bottom of the crust is golden and crisp, about 10 minutes. Remove the tart from the oven and place on a plate. Slice and serve immediately. Serves 6 as a first course.

### PIZZA DOUGH

**1¾ cups unbleached all-purpose flour**
**⅔ cup warm water**
**2 tablespoons olive oil**
**Pinch of salt**
**2 teaspoons active dry yeast**
**Cornmeal**

Mound the flour on a lightly floured work surface. Make a well in the center and add the water, olive oil, salt, and yeast. Using a fork or your fingers, draw the flour into the well little by little until it has all been incorporated and the dough holds its shape. Knead until smooth and elastic, about 5 minutes. Add additional flour if the dough becomes sticky. Transfer the dough to a lightly oiled bowl, cover with a tea towel and let rise in a warm place for 2 hours.

Punch dough down, knead briefly, and roll into a ball. Cover and let rest 20 minutes.

Lightly flour the dough and work surface. Flatten the dough with your palm, turning it over several times while forming it into a disc. Working in a circular motion, pass the disc between the fingers (except thumbs) and palms of both hands, evenly stretching it. When the dough becomes too big to handle, reflour the work surface and return it there. Keeping in mind the size of your peel and pizza stone, finish shaping the dough with a rolling pin, flipping it over 2 or 3 times.

Dust the peel or the back of a sheet pan with cornmeal. Fold the dough in half and in half again. Transfer to the peel and unfo Makes one 12- to 14-inch pizza.

### PIZZA BIANCA

*Zucchini Flower and Anchovy Pizza*

**1 recipe pizza dough, rolled out and placed on a peel (wooden baking paddle), recipe above**
**5 tablespoons extra-virgin olive oil**
**10 zucchini flowers, cleaned with a paper towel, but not washed**
**6 salt anchovies, rinsed, filleted and sponged dry with paper towels; or 12 bottled anchovy fillets**
**Fresh rosemary, finely chopped**
**Coarse sea salt**

Place a baking stone on the top rack of oven. Turn the oven to 500°F, and heat t stone for at least 45 minutes.

Warm 4 tablespoons of oil in a large sa pan over very low heat. Add zucchini flow in a single layer and sauté until just wilt turning once, about 1 minute on each si Remove pan from heat. Place flowers a anchovies evenly and in a decorative patte on top of the dough. Sprinkle with the ro mary, salt to taste, and remaining olive With a quick motion, slide the pizza fr the peel onto the hot stone and bake about 10 minutes, or until the bottom the crust is golden and crisp. Remove t pizza from the oven and place on a pla Slice and serve immediately. Serves 6 a first course.

### BRAISED FENNEL

*Recipe from* Provence: The Beautiful Cookbook *by Richard Olney and Jacques Gantié (HarperCollins Publishers, 1993)*

**¼ cup olive oil**
**2 pounds fennel bulbs, remove any bruised outer layers, trim stems, reserve leaves, and split in half lengthwise**
**1 head garlic, cloves separated but unpeeled and loose husk removed**
**Salt**
**½ cup dry white wine**

Warm the olive oil in a large heavy sa pan over medium-low heat. Place the fen halves in the pan, cut sides down, and fill the interstices with the garlic cloves. Spri kle with salt to taste. Cover pan. Cook un the cut sides are light golden brown, abo 15 minutes. Turn the fennel halves and peat the process.

Uncover the pan. Pour half of the wi over the fennel. Shake the pan gently un the liquid comes to a boil. Turn the fen-

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*the home we live in*

(under continuous assault by kids, dogs and salespeople)

*the people we love*

(but not when snoring)

*who we are*

(let's see, what day of the week is this?)

*the money we spend*

(funny, it was here a minute ago)

*the world around us*

(could use a little help)




*Our home*

Weekdays at 12 pm e/p/t and
Saturdays at 1 pm e/p/t on

Lifetim
Television for Wom

halves back onto their flat sides. Cover
and braise gently over very low heat for
ut 1 hour. Add a few drops of the remain-
wine occasionally to keep the fennel from
ing out. Fennel will be tender and the
es a rich brown color and slightly syrupy.
Chop the reserved fennel leaves and
inkle over the braised bulbs just before
ving. Serves 4.

PANISSES

*Chickpea-flour* Frites

**½ tablespoons olive oil, plus enough for brushing saucers**
**½ cups chickpea flour**
**3 cups cold water**
**Salt and freshly ground black pepper**
**Vegetable oil**
**Coarse salt**
**Fresh chopped rosemary**

Brush 6 saucers with olive oil. Set aside. Place flour and water in a large bowl. hisk vigorously until flour is dissolved, out 1½ minutes. Whisk in olive oil, salt d pepper to taste.

Pour the mixture into a heavy-bottomed cepan. Place the pan over medium heat d stir constantly with a wooden spoon. hen the batter thickens and begins to tter, lower heat so that it erupts continu-ly but not violently. Cook, stirring con-ntly, until it comes away easily from the e of the pan, about 8 minutes. Remove n from heat. Beat for 30 seconds.

Working very quickly, spoon batter evenly o the saucers, immediately giving them uick shake. Cool completely (do not rigerate).

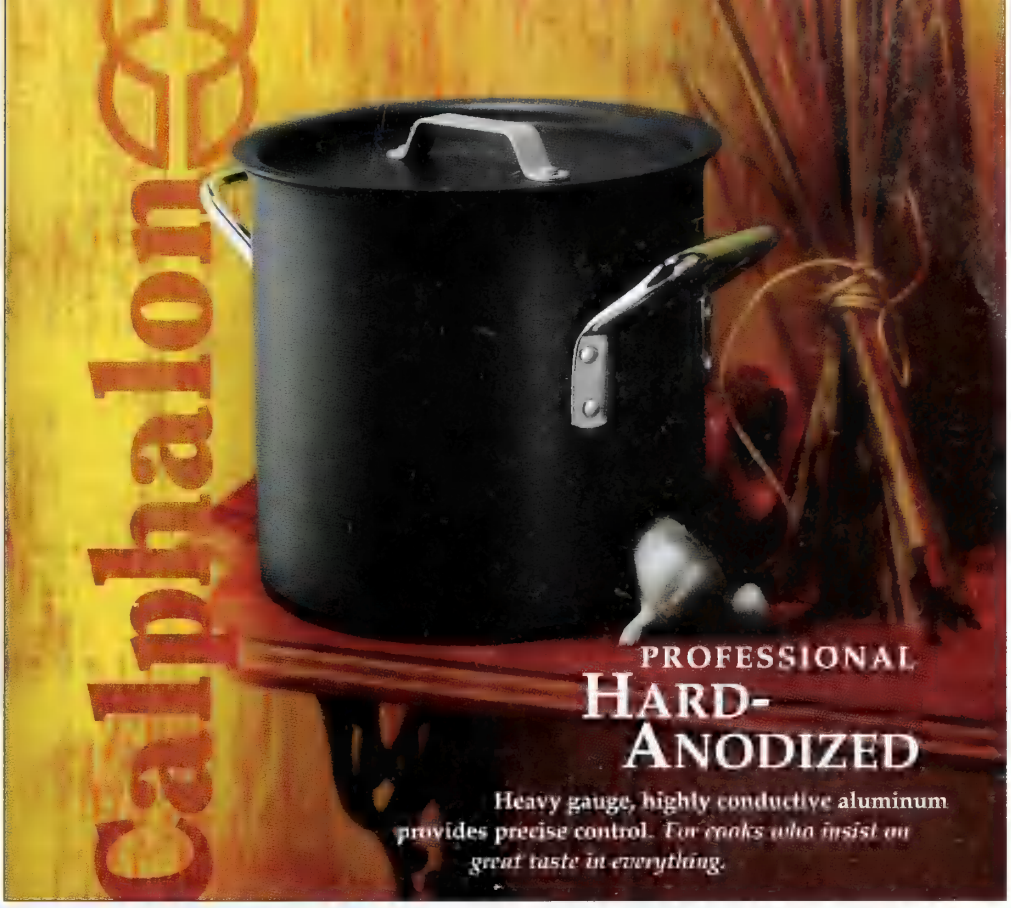
Set the discs of set batter onto a cutting rd. Slice into ½-inch sticks. Fill a frying n with enough vegetable oil to come at st halfway up the sides of the sticks. Heat to 5–395°F. Slip as many *panisses* into the pan possible without crowding. If they stick, efully loosen with a spatula. Turn with reme care. Cook until golden on all sides. ain on paper towels. Transfer to a sheet n and place in a preheated 250°F oven. peat process until all the *panisses* are fried. To serve: Remove *panisses* from oven and und on a platter. Sprinkle with coarse salt, pper and rosemary to taste. Serves 6.

SALT COD IN RED WINE SAUCE

*Recipe from* Provence: The Beautiful Cookbook *by Richard Olney and Jacques Gantié (HarperCollins Publishers, 1993)*

***r red wine sauce:***
**3 tablespoons olive oil**

>




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2 large onions, coarsely chopped
3 tablespoons all-purpose flour
3 cups young, tannic red wine
1 pound tomatoes, coarsely chopped
Large pinch of fennel seeds
Large bouquet garni: fresh thyme sprigs, bay leaf, fresh parsley stems and celery tied with a string
Salt
¾ cup black olives
2 tablespoons capers, rinsed

*For cod:*

1½ pounds salt cod, covered with water for 24 hours, changing water several times during the soaking period; drained, and cut into 4 equal pieces
All-purpose flour
¼ cup olive oil
1 tablespoon chopped flat-leaf parsley

Prepare sauce: Warm the olive oil in a heavy saucepan over low heat. Add the onions and cook until softened but not colored, about 10 minutes. Sprinkle evenly with the flour, and stir with a wooden spoon. Raise the heat and add the wine, slowly at first, stirring constantly. Add 2 cups water, tomatoes, fennel seeds, and bouquet garni. Salt lightly and bring to a boil, stirring. Adjust the heat to a simmer and cook uncovered until the sauce is reduced by approximately two-thirds, about 2½ hours.

Discard the bouquet garni. Pass the sauce through a fine-mesh sieve into a bowl, pressing it with a wooden spoon to extract all the liquid. Return it to the saucepan. Add olives and capers and taste for salt. Simmer gently while preparing the fish.

Coat the pieces of cod with flour, shaking off any excess. Heat the olive oil in a frying pan over medium-high heat. Add the fish and fry, turning once, until lightly colored, about 2 minutes on each side. Remove the fish pieces to paper towels to drain.

Ladle some of the sauce into a flameproof earthenware casserole. Place the fried fish pieces on top. Pour over the remaining sauce. Warm to a simmer over medium heat and simmer gently for 10 minutes. Sprinkle with parsley and serve. Serves 4.

## PISSALADIERE

*Provençal Anchovy and Onion Tart*

1 recipe pizza dough, rolled out and placed on a peel (wooden baking paddle), recipe above
6 to 8 tablespoons extra-virgin olive oil
1½ pounds white onions, peeled and thinly sliced
2 sprigs fresh thyme
2 fresh bay leaves
Salt
6 salted anchovies, rinsed, filleted and sponged dry with paper towels; or 12 bottled anchovy fillets
12 black oil-cured olives, pitted and torn in half
Dried marjoram, crumbled
Freshly ground black pepper

Place a pizza stone on the top rack of an oven. Turn the oven to 500°F, and heat for at least 45 minutes.

Warm 4 tablespoons olive oil in a sauté pan over low heat. Add the onions, thyme, bay leaves, salt to taste and mix well. Cover pan and cook, stirring occasionally, until the



ions are soft and translucent, about 1 hour. o not allow onions to color. Drain onions d place in a bowl. Cool. Set aside.

Pound the anchovies in a stone mortar ith a pestle. Add just enough olive oil to rm a thick spreadable paste. Spread the aste evenly over the dough. Spread the ions evenly on top. Dot with the olives. prinkle with the marjoram and pepper to ste. Drizzle remaining olive oil on top. Vith a quick motion, slide the pizza onto the ot stone from the peel and bake for about minutes, or until the bottom of the crust golden and crisp. Slice and serve immedi-ely. Serves 6 as a first course.

### DRIED FIGS IN RED WINE AND HONEY SYRUP WITH THYME

**1 pound dried figs**
**2 sprigs fresh thyme**
**4 tablespoons single-herb honey**
**About 2 generous cups dry red wine**
**Vanilla ice cream, recipe follows**

Place all the ingredients, except ice eam, in a small saucepan. Figs should be mpletely covered with wine. Bring to a boil over medium heat. Reduce heat to low. Cover pan tightly and simmer for 45 minutes. Remove pan from heat. Discard thyme. Serve slightly warm with vanilla ice cream. Serves 6.

### VANILLA ICE CREAM

**2 generous cups milk**
**1 vanilla bean, split**
**¾ cup plus 2 tablespoons sugar**
**6 egg yolks**
**1 generous cup heavy cream**

Place the milk, vanilla bean, and ½ cup sugar in a heavy-bottomed saucepan. Scald milk over medium heat. Remove pan from heat. Cover and let stand 10 minutes.

Place the egg yolks and remaining sugar in a bowl and beat with an electric beater until the mixture whitens and a ribbon forms. Set aside.

Bring the milk to a boil. Remove pan from heat. Slowly pour a small amount into the yolk mixture, beating constantly. Pour mixture into the saucepan, stirring constantly. Place a candy thermometer in the saucepan. Cook over low heat, stirring constantly, until the thermometer reads 185°F. Do not allow to boil. Remove pan from heat and continue stirring 2 minutes.

Discard vanilla bean. Pour custard into a bowl. Add heavy cream and mix well. Place the bowl in a larger bowl filled with ice water. Stir mixture occasionally until cold or refrigerate. Pour into an ice cream machine and freeze according to the manufacturer's directions. Makes 1 quart.

### PINK GRAPEFRUIT, ORANGE, AND CAMPARI ICE

**2 cups fresh pink grapefruit juice, strained**
**1 cup fresh orange juice, strained**
**1 cup Campari**
**Juice of 1 lemon**
**Scant cup granulated sugar**

Place all the ingredients in a heavy-bottomed saucepan. Cook over medium heat, stirring constantly, until mixture is just about to boil. Remove pan from heat. Cool. Place mixture in a 1-quart freezer-proof container and cover with foil. Freeze overnight. Makes 1 quart. ■




*Ralph and Terry Kovel tell you where it's from and what it's worth*


1


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***1. This Hummel figurine is one of four I inherited from my mother. The paper label reads "Authentic Hummel figurine produced by Ars Sacra. Made in the USA." How old is it?***

***N.P., San Jose, CA***

You have Hummel look-alikes. The originals, first made in 1934 in Germany, were based on drawings by Berta Hummel. During World War II, when German figurines could not be imported into the U.S., Herbert Dubler, Inc. began copyrighting and making Hummel copies from plaster of Paris. Production continued for about eight years. The House of Ars Sacra was part of the Dubler company. Although charming, each of your figurines would only sell for about $25.

***2. I recently inherited this 7-inch-high blue-and-white cachepot. It is marked "Tonquin, Royal Staffordshire Ceramics by Clarice Cliff, made in England." I am familiar with Cliff's Art Deco designs, but when did she make pieces as traditional as these?***

***W.M.B., Dallas, TX***

Clarice Cliff, the famous English ceramic designer, worked at several potteries from the 1920s until she died in 1972. Her most famous pieces, colorful dinnerware with angular shapes and abstract designs called "Bizarre ware," were first produced about 1925. In the 1950s Cliff worked at the A. Wilkinson pottery (Royal Staffordshire) which responded to the market for traditional wares by making reproductions of transfer designs like Tonquin. A Bizarre pot would sell for more than $350, but the Tonquin piece is worth only $50.

***3. My brilliant orange china tea set has a mother-of-pearl interior glaze. It belonged to my great-grandmother in the early part of the century. It is marked "Victoria China, Czechoslovakia."***

***J.G., Ann Arbor, MI***

The Victoria Porcelain Factory started in Altrohlau, Austria, in 1904, but Altrohlau became part of Czechoslovakia after 1918. Both the color and the geometric shapes, popular in the 1930s, indicate that your set is from that decade. Full sets are hard to find because the pieces, made for everyday use, were often damaged. A complete set with teapot, creamer, sugar, and 12 cups and saucers could fetch $450.

***4. A decorator in Florida found this small chest—21 inches tall—for us. What was it used for?***

***A.B., Tampa, FL***

Your cabinet was probably originally used to hold sewing needles in a general store. The name of the company would have been painted on the top or bottom drawer. Your refinished example, probably from around 1900, is valued at $350.

***5. My tripod tea table, 31½ inches high, has a piecrust edge, birdcage support, claw and ball feet, and a carved acanthus leaf at the knee. I believe it has been in the family for 150 years. Is it valuable?***

***J.G., Los Alamitos, C***

Chippendale-style tilt-to tables with birdcage supports were first designed in the 1760s. Look for these signs of age: a top which is not perfectly round; irregular heads that indicate old screws; handmade, not machine-made dowels; appropriate fading of wood; wear marks on the feet and birdcage. Even these signs of wear are no enough to pinpoint the exact date, but an appraiser can help you. An exceptional 18th-century table has sold fo more than $500,000, but most go for $5,000 to $10,000 and a 19th- or 20th-century copy for $1,500 to $2,000.

**To ask the experts, send color photographs and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. The Kovels answer selected queries on this page. They regre that they cannot return photographs or reply to readers personally.**

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Continued from page 20

rush and menace to a community that felt absurdly safe. The house was entirely finished now, the marble hearth ready to use, the wood ceilings and floors varnished like mirrors. It had become a work of art: our work of art.

Then our neighbor Francisco died.

We were used to his wit. When we left windows open for our cat, he warned the wild cats would come, too. "You'll be the Feline Society of Formentina," he said. "Famous for its cuisine." He explained everything in French when our Portuguese stopped working.

He fell one afternoon. His wife wailed and people came running. His face was green-white. John asked the proper questions: Did he have pains in his chest or in his arms? He didn't, but he still died. A stroke, they said.

That night, the village assembled, blankets over their shoulders, to sit up with his body. The next day he was buried from the great monastic church nearby.

His house next door, with the wild ivy flourishing over a roof of ridged old tile, was shut up for a while. In the careful garden, the beans dried up on their poles. We went to the masses for his memory, the little white chapel overflowing with people, neighbors and family, under the glint of supermarket chandeliers. We talked about Francisco endlessly with neighbors, about the blow to the village.

Then his widow came to see us, wrapped in proper black. She brought potatoes. She was sure two men wouldn't know how to store them properly, so she showed us. She kissed me.

"When we live here. . . . " John said one evening, as we were packing to go back to New York.

I said, as though I knew it for the first time, "We already do." ■

*Michael Pye writes about American politics for* The Scotsman *newspaper in Edinburgh, and about arts and culture for the London* Daily Telegraph. *Among his ten books is the critically acclaimed novel* The Drowning Room, *which Penguin published in paperback in the U.S. His new novel,* Taking Lives *(Knopf), will appear this year.*

## In the Garden

Continued from page 34

loose racemes of white flowers in late summer, and can be woven into the perennial border or planted in large tubs for the terrace. The bulbs are big and are best planted just below the surface of the soil.

**Gloriosa lily** I went to a party around Christmastime where tall vases of delicate, flame-colored gloriosa lilies had been ordered from a florist to decorate the tables. Their peculiar spidery elegance bowled me over, and I decided to grow them this summer in pots, then bring them indoors for fall.

***Zantedeschia*** The calla lily, most often associated with weddings and Georgia O'Keeffe paintings, grows wild in wet ditches in South Africa, where it is inelegantly called the pig lily, or ditch lily. It requires rich soil supplemented with doses of liquid fertilizer, and plenty of water in spring and summer.

### WINTER-BLOOMING BULBS FOR INDOORS

**Babiana** Small pots of babiana, commonly called the baboon flower (baboons are known to relish the small corms), will flourish in a bright, cool window, blooming anytime from late fall until spring. The striking six-petalled flowers are most often shades of purple, white, blue, or mauve.

**Chasmanthe** This elegant sword-leaved plant will throw off willowy spikes of scarlet tubular flowers in late winter. Pot up the corms in fall.

**Clivia** In winter, these dramatic trumpet-shaped orange flowers with yellow throats open in umbels among evergreen strap-shaped leaves. Clivias—the easiest and most satisfactory of winter-flowering houseplants—require very little light and water to bloom and prefer to be pot-bound.

**Freesias** In candy colors of pink, yellow, lavender, and white, the delicate freesia will perfume your rooms in winter if given bright light and cool temperatures. Intertwine the grassy foliage with twigs to help brace the flowering stems.

**Gladiolus** The winter-flowering gladiolus have a grace and charm not associated with the stiff, fleshy summer flowers prized for cutting. Slender pale-yellow G. *tristus* is one of the sweetest-smelling species, according to bulb expert John Bryan, especially at night.

**Ixias** Called wand flowers for obvious reasons, this graceful plant has bright flowers atop tall, slender stalks and grassy foliage.

**Lachenalia** The leopard lily is a delightfully odd fellow, with stalks of tubular yellow and orange flowers that are easy to grow in pots. Plant the small bulbs (six to a six inch pot) two inches deep in sandy potting soil.

***Sparaxis*** The upfacing freesia-like petals of the harlequin flower can be yellow, white, orange, or red. It has naturalized in California, and makes charming potted plants for winter outdoors except in the most harsh climates.

**Watsonias** Used extensively in highway plantings in both California and South Africa, watsonias are described by Richard L. Doutt in his book *Cape Bulbs* as the "least fussy of bulbs" and "ideal for pot culture."

**Veltheimia** With bottle brushes of tubular flowers above rosettes of broad shiny leaves this plant is excellent for pots, tolerating low light. ■

*Page Dickey is the author of* Duck Hill Journal (1991, Houghton Mifflin) and Breaking Ground (Artisan Press, 1997) which was excerpted in House Beautiful in October 1997.

**Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.**

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more information, see Reader Information for "Majorcan Magic," page 56.

**10 PRIMO PLANTSMAN** Wave Hill, a public garden and cultural institution, W. 249 St. and Independence Ave., Bronx, NY 10471; 718-549-3200. Mid-Oct. through mid-May hours: 9–4:30; otherwise, 9–5:30. ***David Hicks Garden Design*** © 1982 by Routledge & Kegan Paul Ltd., 39 Store St., London WC1E 7DD. **Dahlia 'Bishop of Llandaff'; *Salvia x. jamensis*—**Heronswood Nursery (M); 360-297-4172. ***Pæonia officinalis 'Alba'***—Brothers Herbs & Peonies (M); 503-625-7548. **Yucca**—Yucca Do Nursery (M); 409-826-4580.

**12 BRIGHT BULBS** *South African Bulb Sources: Cape Bulbs*, Richard L. Doutt (Timber Press, 1994; $34.95). To purchase South African bulbs contact: **The Daffodil Mart,** 7463 Heath Trail, Gloucester, VA 23061; 800-255-2852. Fax: 800-420-0852. **Jim Duggan Flower Nursery,** 1452 Santa Fe Dr., Encinitas, CA 92024; 760-943-1658. Email: jimsflowers@pacbell.com. **Silverhill Seeds,** PO Box 53108, Kenilworth, Cape Town, South Africa 7745; 011-27-21-762-4245; Fax: 011-27-21-797-6609. Email: silseeds@iafrica.com.

**12 AFRICAN BEAT** *Page 42: Top left:* Background, **Abaca fiber handwoven window blind** #220, $2,285—Conrad Imports (T), 415-626-3303. **Tamburlaine border,** #09370/07, $55.50/yd, Sagasso Collection—Lee Jofa (T), 800-453-3563. **Runner,** Con F #215, 10′ by 26′, $2,700; **Rug,** Con F #193, 7.5′ by 5′ from $4,000—by Christopher Farr at Pucci International (T); 212-633-0452. **Virginia lounge chair** by TreWil—Profiles (T); 212-689-6903. **Hand-beaded African mudcloth pillow**#7-983—MSL (T); 888-777-4675. **Rug on chair,** chain stitch, by Judy Ross, custom 6′ by 9′, $2,700—Salon Moderne (R,T); 212-219-3439 and through Judy Ross; 212-673-5954. **Wood bead fringe on chair back** #90582.05/5—Brunschwig & Fils (T); 212-838-7878. **Earthenware vessel,** $675—Aero (R), 132 Spring St., New York 10012; 212-966-1500. **Top pillow on floor** Toccata #92507-05 in coal—Rogers & Goffigon Ltd. (T); 212-888-3242. **Wood bead trim** FX 1200-002—Scalamandré (T); 212-980-3888. **Middle pillow** in hand-beaded African kuba cloth #7-801—MSL, see above. **Bottom pillow,** Ceramica collection pattern 09 by Elements—Randolph & Hein (T); 212-826-9898. **Satchel,** Melilla #5454—Fortuny, Inc. (T); 212-753-7153. **Burnished bronze 12″ charger,** $185—Calvin Klein Home(R); 800-294-0978. *Middle left:* Background: **Shazam fabric** color 05 (left) and 04 (right)—Donghia (T); 212-935-3713. **Seagrass rug**—Patterson Flynn & Martin (T); 212-688-7700. **Hand-forged iron candleholder** in three sizes, $95, $100, $105—Modern Stone Age (R), 111 Greene St., New York 10012; 212-966-1570. **Briquet tray** by Christian Liaigre—Holly Hunt (T); 212-755-6555. **Gene Summers sculptures** in foreground, #V25 on left and #V22 on right—Holly Hunt, see above. **Wentworth sidechair** #1000-S by Dessin Fournir—John Rosselli International (T); 212-593-2060. **Raffia fringe** with wood beads on chair #TA5076-4—Kravet (T); 800-645-5068. **Underwood coffee table** in natural twig finish; **reed garden seat** in dark finish—Sirmos (T); 212-371-0910. **Small tripod table** on coffee table by Peter Gutkin—Profiles, see above. **Aluminum zigzag table**—Randolph & Hein; see above. **Taboret side table** by Peter Gutkin for the Klazo collection—Profiles, see above. **Ciné box vase,** two sizes, $128 and $78—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. **Oxblood-color round plate,** $22; **candles,** $14-18—Global Table (R), 107-109 Sullivan St., New York 10012; 212-431-5839. *Bottom left:* **Nigerian Yoruba beaded crown,** $300; **Nigerian Yoruba antique fabric,** $70-$180, by size—Craft Caravan (R), 63 Greene St., New York 10012; 212-431-6669. **Evening star cabinet** #596579, $348—Palecek (M); 800-274-7730. **Chainstich Blocks rug** by Judy Ross—Salon Moderne, see above. **Daybed** by Christopher Lehrecke—Pucci International; see above. **Sateen silk bolster,** $250; **cinnabar sateen full flat sheet** $90; **Cinnabar full fitted sheet,** $90; **bittersweet sateen pillow cases,** $85/pr.; **eyelet cotton blanket in Cinnabar,** full/queen, $150—Calvin Klein Home (R); 800-294-7978. **Primitive table**—by Clodagh at Dennis Miller (T); 212-355-4550. *Right page: Background:* **Ajiro wood wallpaper**—Maya Romanoff (T); 800-933-6292. From left to right: **Ava lamp** in oak #355-4550, Salgado-Saucier lamp—Dennis Miller, see above. **Bronze vase** by Gene Summers—Holly Hunt, see above. **Coconut lamp** #9423—Donghia, see above. **Soleil table lamp** #4150—Nancy Corzine (T); 212-223-8340. Stand draped in **Fortuny fabric,** #1001 B silk—Fortuny (T); 212-753-7153. **Studio pottery lamp** in limestone finish #265-9150—Ethan Allen (R), Ethan Allen Dr., Danbury, CT 06811; 203-743-8500. **Wamara bench** by Christian Liaigre—Holly Hunt, see above. **Isis blue stripe rug** #3805—Foreign Accents (M); 505-344-4833. **Top pillow fabric,** Jonathan checker in blue mix—Nuno (T); 212-421-9114. **Bottom pillow fabric,** Cameroon, #167453—Schumacher (T); 800-332-3384. **Bamboo flat basket,** $16—Global Table , see above.

**50 DIRECTOIRE HIS WAY** *Pages 50 to 55: Designer:* **Frédéric Méchiche,** Galerie Frédéric Méchiche, 4 rue de Thorigny, Paris, France 75003; 011-331-42-78-78-28.

**56 MAJORCAN MAGIC** *Pages 56 to 63: Designer's shop:* Port of Call, 13 Walton St., London SW3 2HY; 011-44-171-589-4836; fax: 011-44-171-823-9828.

**64 CLEVERLY CROSSBRED** *Pages 64 to 69: Designer:* **Paola Navone,** Corso San Gottardo, 22 Milano 20136 Italy; 39-2-58104926; fax: 39-2-8358331; Unit 3102-6 Yat Chau International Plaza, 118 Connaught Rd. West; 00852-25655255; fax: 00852-25165550.

**70 CLASHLESS CULTURES** *Pages 70 and 71: Designer:* **Han Feng,** 333 W. 39 St., 12 fl., New York 10018; 212-695-9509. **Silk organza coat,** $500—Perlie, 897 Greenbay Rd., Winnetka, IL 60093; 847-441-8585. **Tablecloth,** $250—Felissimo (R,T), 10 W. 56 St., New York 10019; 212-247-5656.

**72 THE JEWEL OF BILBAO** *Pages 72 to 75: Design architect:* **Frank Gehry,** 1520-B Cloverfield Blvd., Santa Monica, CA 90404; 310-828-6088. *Museum:* Guggenheim Bilbao, Abandoibarra 2, Bilbao, Spain 48001; 011-34-44359050.

**76 HOUSE OF GREEN LEAVES** *Pages 76 to 81:* For an appointment to visit Ineke Greve's garden, call 011-31-45-5710-470. Open to groups from mid-May through the end of June, and to individuals during three weekends in June, by appointment only.

**82 HERMÈS IN MARRAKECH** *Pages 82 to 85:* **Plates** in dining room and poolside, Pierre D'Orient collection; **Yellow plates** in summer dining room, Toucan collection; **yellow and blue linen napkin**—Hermès (R); for stores: 800-238-5522.

**86 TUSCAN TRADITION TRANSFORMED** *Pages 86 to 89: Architect:* **Sottsass Associati,** Ettore Sottsass, Marco Zanini, Mike Ryan, Via Melone 2, Milano, 20121 Italy; 011-39-2-72-599201. *Local architect:* Studio Maestrelli, Via Cavour, 75 Empoli, Italy; 011-39-571-73119. *Contractor:* COE, Empoli. **House size:** 5,200 sq. ft. **Lot Size:** 95′ x 132′. *Structure type:* reinforced concrete and brick. *Exterior materials:* Istrian stone. **Roof,** Pre-painted aluminum—EDILTECOS (M); 011-39-161-857334. **Windows,** custom—Carlo Zago (M), via Padova, 32-Scorzè (VE), 011-39-39-584-0244. **Doors,** custom—Renzo Brugola (M), via Flavio Giola, 11 Lissone (MI), Italy; 011-39-39- 481-368. *Interior materials:* Drywall, Istrain Stone. Ground floor, terra-cotta; first floor, oak wood. **Cabinets,** designed by architects—Renzo Brugola, see above.

**90 MEXICAN FANTASY** *Pages 90 to 95: Designers:* **Caroline and Christoper Fallon,** Sollano 21, San Miguel de Allende, Gto, c.p., 37700; 011-52-415-26864. *Hyder House architect:* Patricia Bubela; 011-52-5-550-9499.

**96 MARJORAM, THE MIDI, AND ME** *Pages 96 to 99: Chickpea flour frites:* **Frying pan,** Armaral Perfection 11½-inch fry pan, $53.99—T-Fal Corp. (M); for stores: 800-395-8325.


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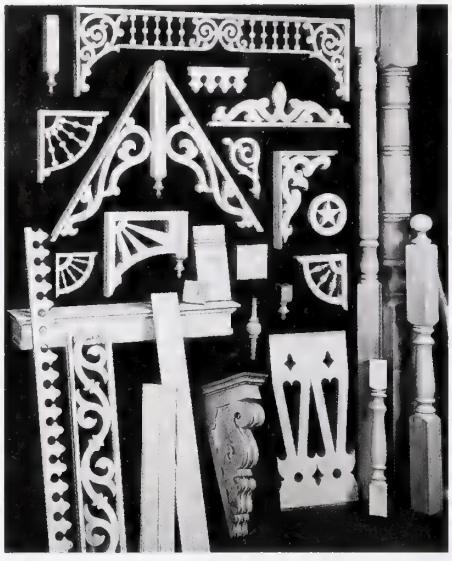


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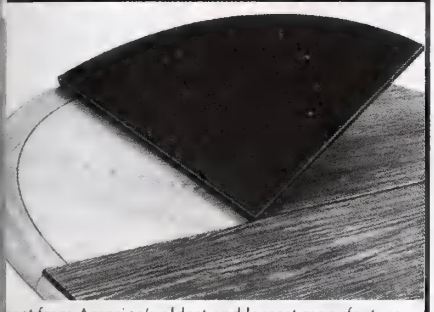
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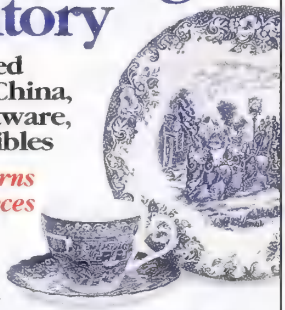

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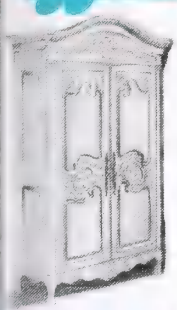
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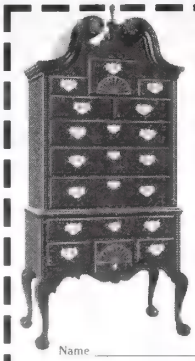
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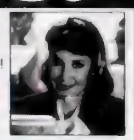
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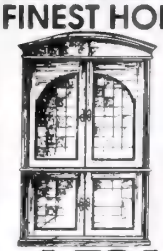


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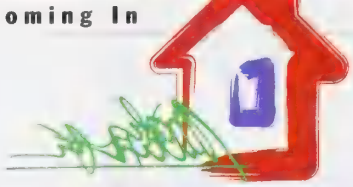

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# ENTERTAINING ACTS

By Phyllis Theroux

**When I was old enough** to make comparisons, I noticed that my parents were not like other people in one respect. They rarely entertained beyond the confines of our extended family. I asked my mother why this was so. She sighed and said, "Because I know how it should be done and I don't have the right things to do it with." Then and there, I vowed that when I was old enough to entertain I would never let the absence of enough salad forks or matching wineglasses get in my way.

When I was older still, I understood that my mother's explanation for why she didn't like to entertain was, in fact, a cover-up for a deeper reason. A shy, introverted person who picks up every vibration in a room, she was too easily overwhelmed by her own guests—something I had been too busy being an extrovert to notice. By that time I was already launched as a hostess who cheerfully repaired dining room table scratches with shoe polish, made napkins out of old sheets, and turned flower planters into casserole dishes.

"Didn't this used to have geraniums in it?" whispered my friend Donna as she helped herself to some beef bourguignon out of a white ceramic pot on the buffet table.

"Swedish ivy," I whispered back. "The one with rice had geraniums."

"Oh," she said, examining the food on her plate with more than usual interest.

"Don't worry," I reassured her. "I scrubbed them out with boiling water and Clorox before using them." But my friends have always worried, if not about the food then the fact that my parties tend to be larger than my living room. And that particular evening was no different than the others: informal, oversubscribed, and—beneath the slapdash surface—highly orchestrated. When I came to see that a good party is like a good play, my parties improved.

First of all, you need a decent script—something that gives the evening its forward thrust and excitement. Having people over because they might enjoy each other's company does not qualify. Giving a Valentine's Day party at which everybody reads their favorite poem about love does. When I am contemplating giving a party, I think first of whether I have a good enough reason to ask people to come and be a part of the production. If, after mulling over it, it still holds together in my mind, I cast the parts.

If my guests really understood how much they were the reason for the success of my parties, the responsibility might be too much for them. When someone calls at the last minute to cancel, I feel as if the picture I have painted in my mind's eye has just had a vital color removed from it.

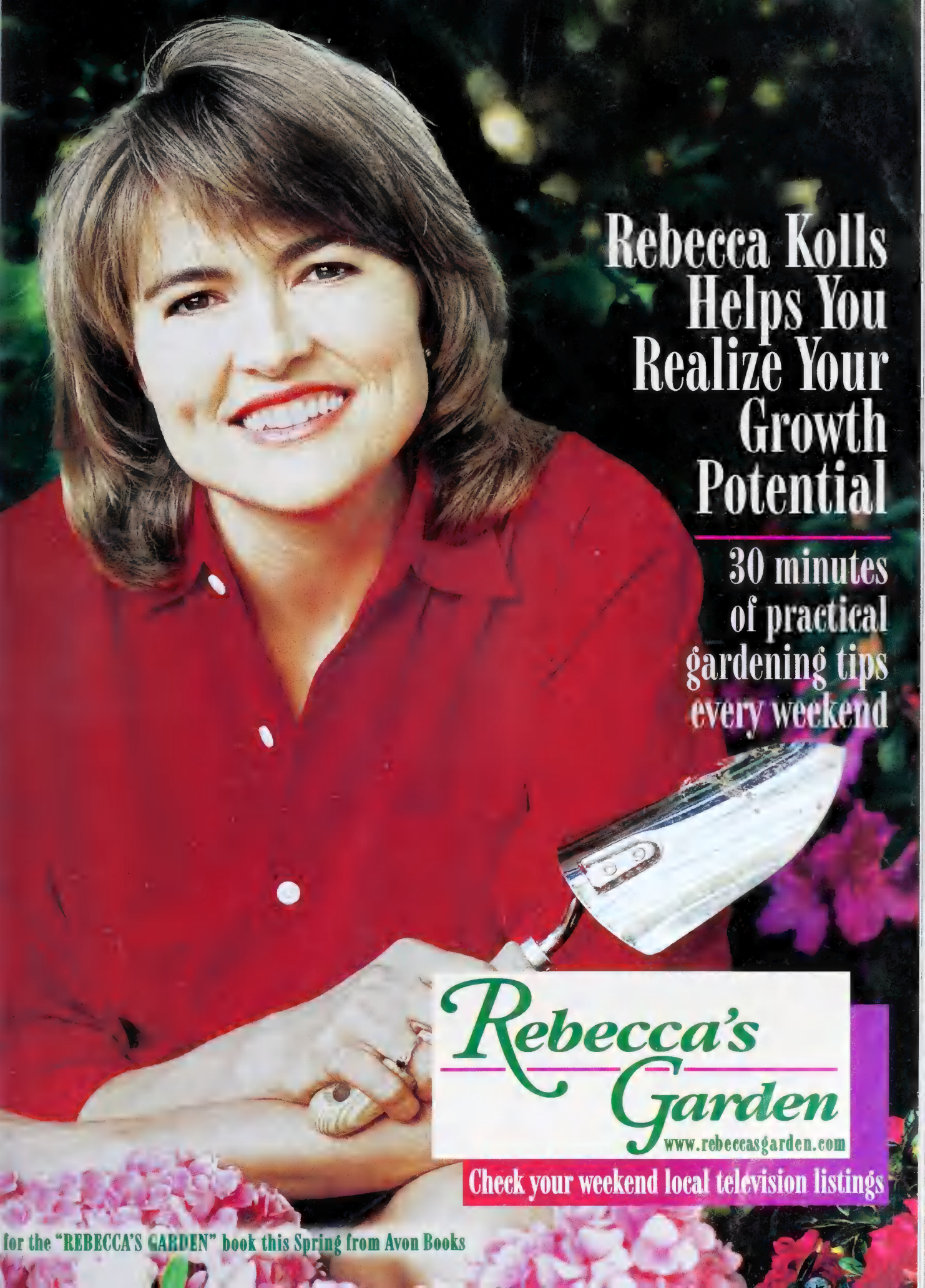
Over the years I have managed to produce my share of disasters. I have learned not to be too ambitious (don't wrap dinner party around a local community theater production they tend to run long), not to play God (let the friend who was turned down for partner in his law firm find his own minister for spiritual perspective), and not to use the guest to impress the person for whom I am giving the party.

Once I gathered up all my most brilliant friends to surround my charming father—like baguettes around a diamond—at a dinner party that I gave for him when he came to visit. They were as stimulating as I had hoped they would be. But the next morning he said he had not slept well. "Was the bed?" I asked him. He shook his head. "I couldn't stop thinking of all those steel-trap minds." My father had been intimidated. I was chagrined.

But every once in a while the reason why people go to parties at all—because they hope something wonderful will happen to them—is satisfied beyond all expectations. That was true last year, when I gave a birthday party for a rather new friend whose own friends were not, for the most part, mine. After finding out who they were I sent out invitations for "An Inspiring Birthday Party." Everyone was asked to bring a candle, a bottle of wine, and "anything that inspires you" to be shared with the other guests. After supper, when we gathered in the living room, lit by as many candles as there were friends of the honoree in attendance, the inspiring part of the evening began.

One by one they stood up—to sing a song, recite a poem, or read a children's story. One friend gave her a framed picture of a rose that she had photographed. Another friend who owns a flower shop, gave her a flat of pansies, "because like you, they know how to survive the winter." Fifteen-year-old Aaron Elliott, a neighborhood boy who had been recruited to wash dishes, was swept away by the evening and ran home to get his basketball. Walking to the front of the living room he held it up. "This is what inspires me. When I wake up I think about when I'll get time to play. When I go to bed, I think about did I play enough." The evening ended with four members of a barbershop quartet delivering a serenade.

I have often thought, as I prepare the house for a party that I am doing more than I know I am doing. Something about the laying of the tablecloths, setting out of candles, and fixing flowers in vases has a sacramental quality to it—as if I am turning a house into a tabernacle—to be filled with spirits that enlarge my own. The night of the birthday party, as we sat in a quiet, candlelit room listening to the love between the lines being spoken was one of those times. This was not a party but a holy occasion, made perfect by the fact that the recipient was able to receive it, which made the giving such a joy.


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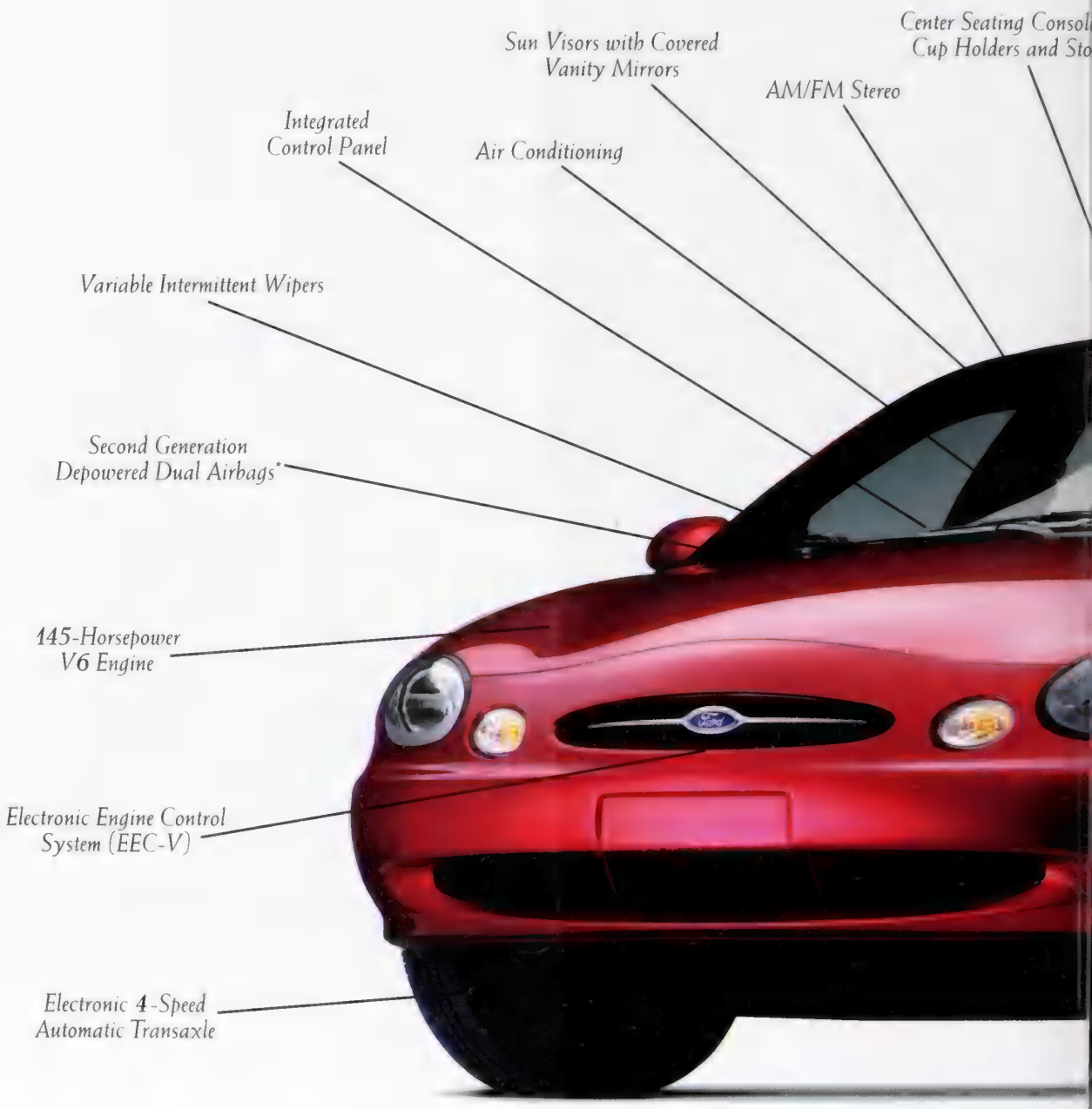


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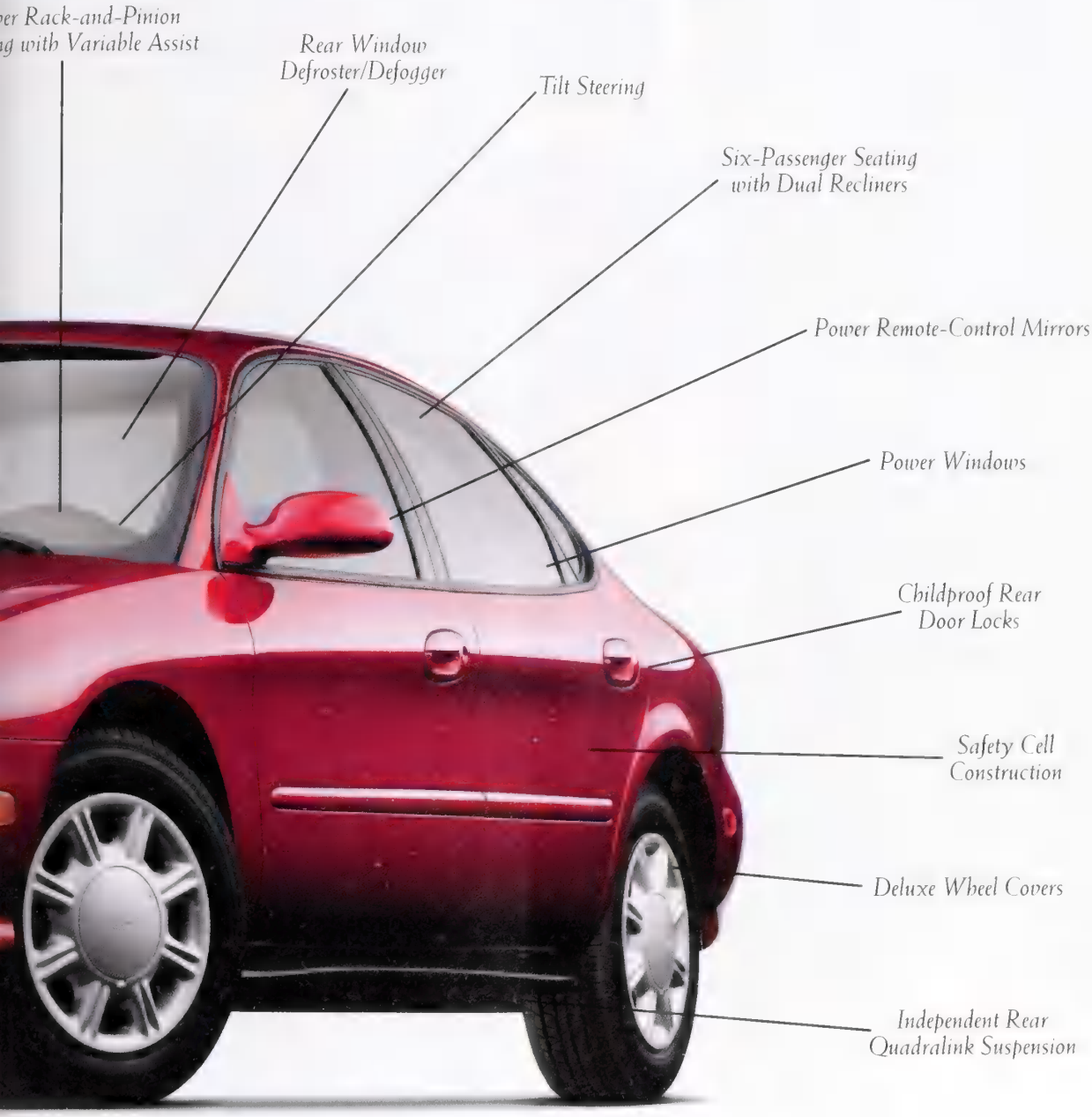
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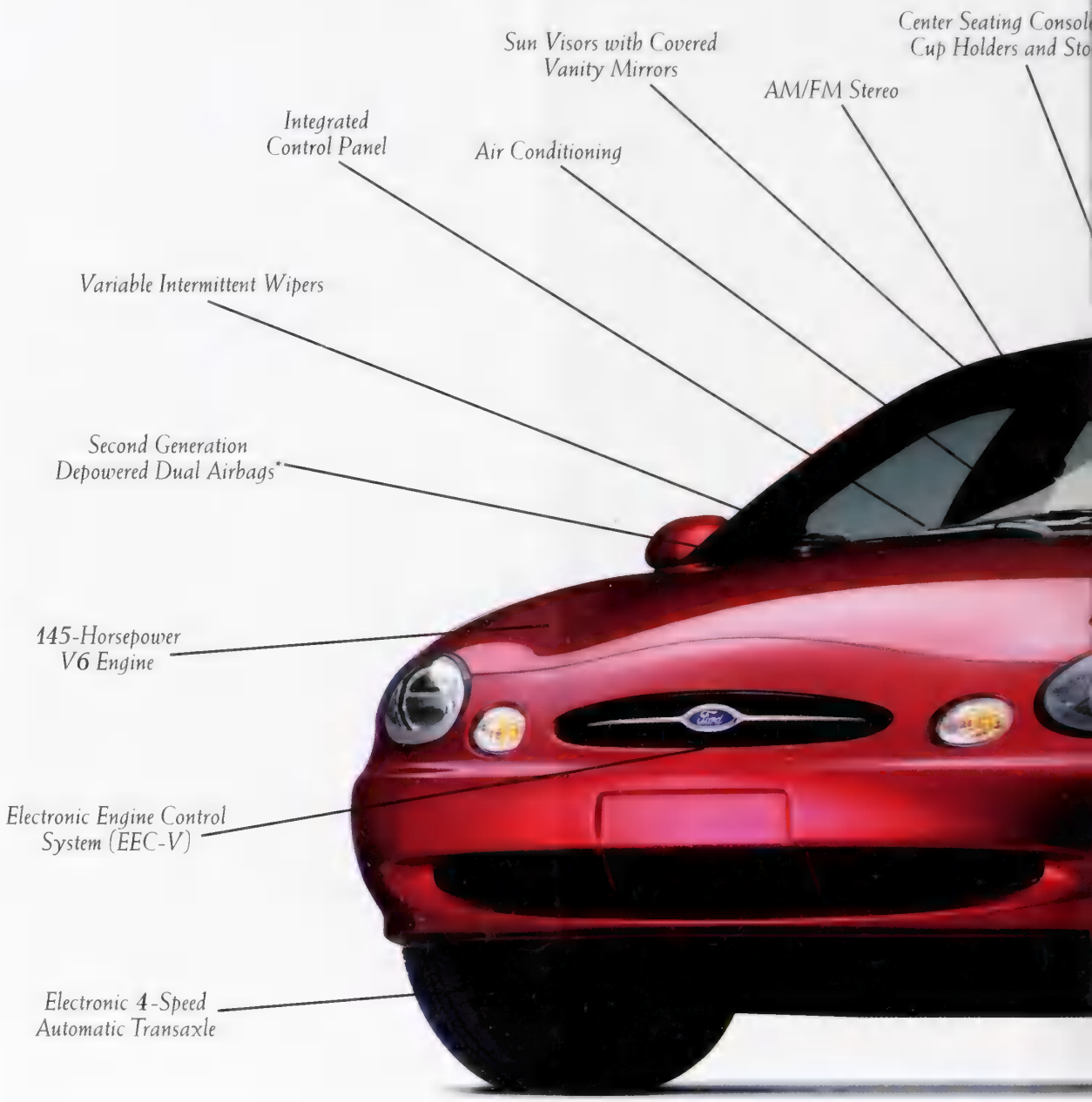
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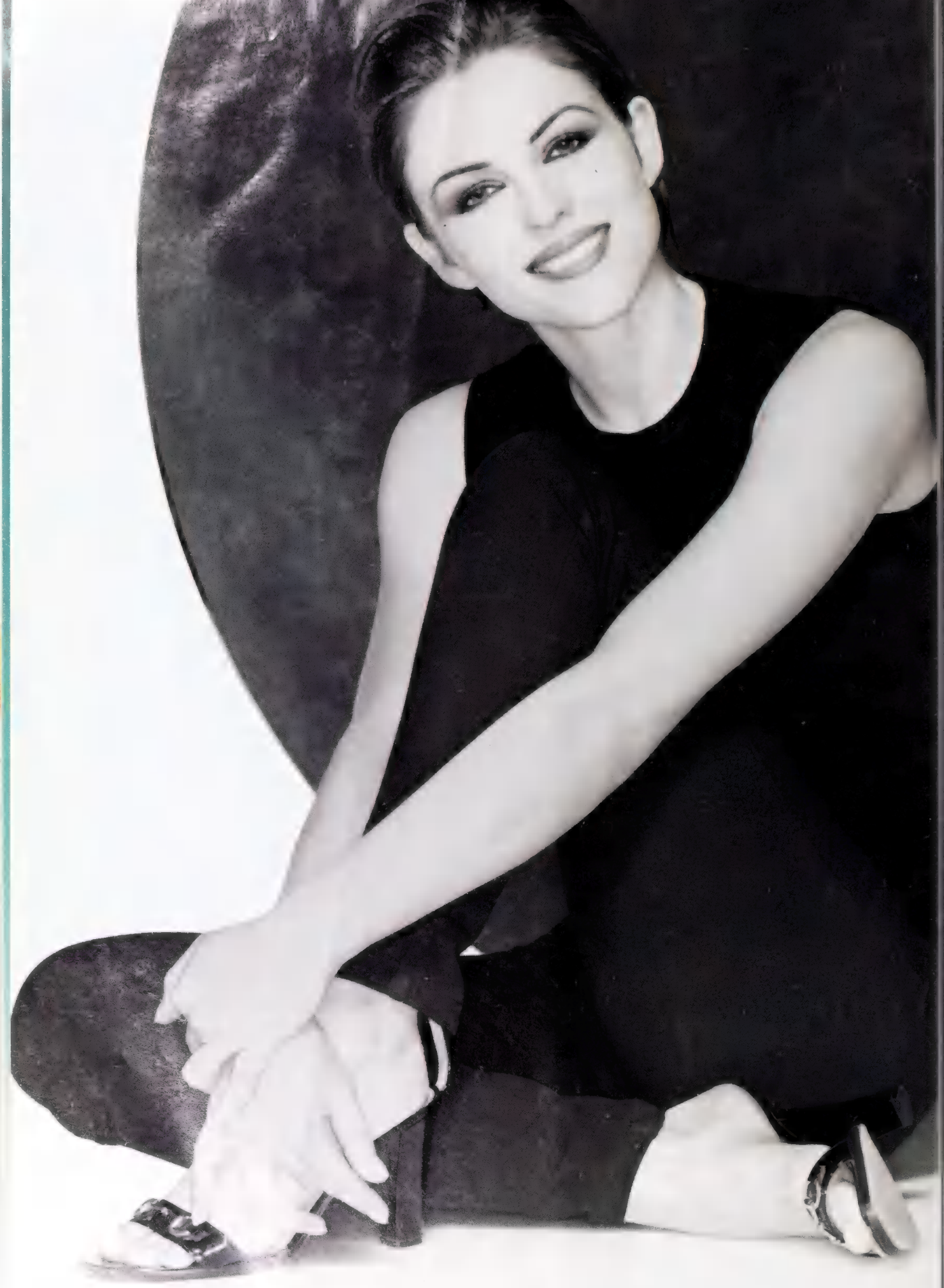
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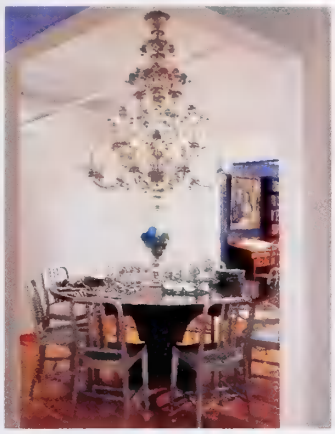
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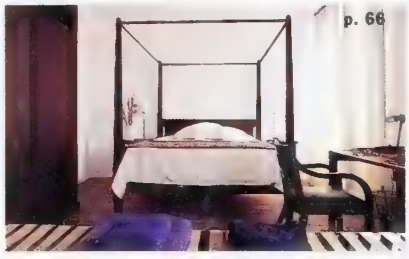


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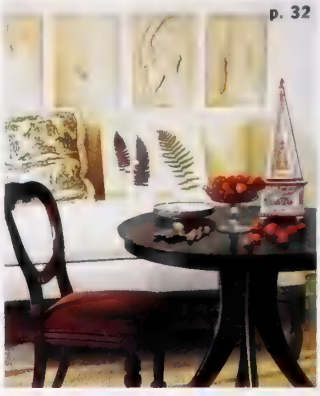
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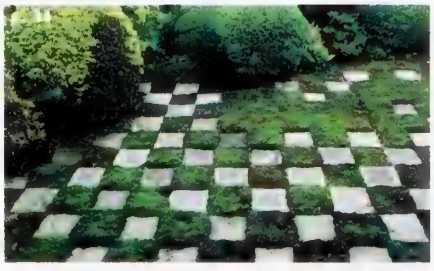
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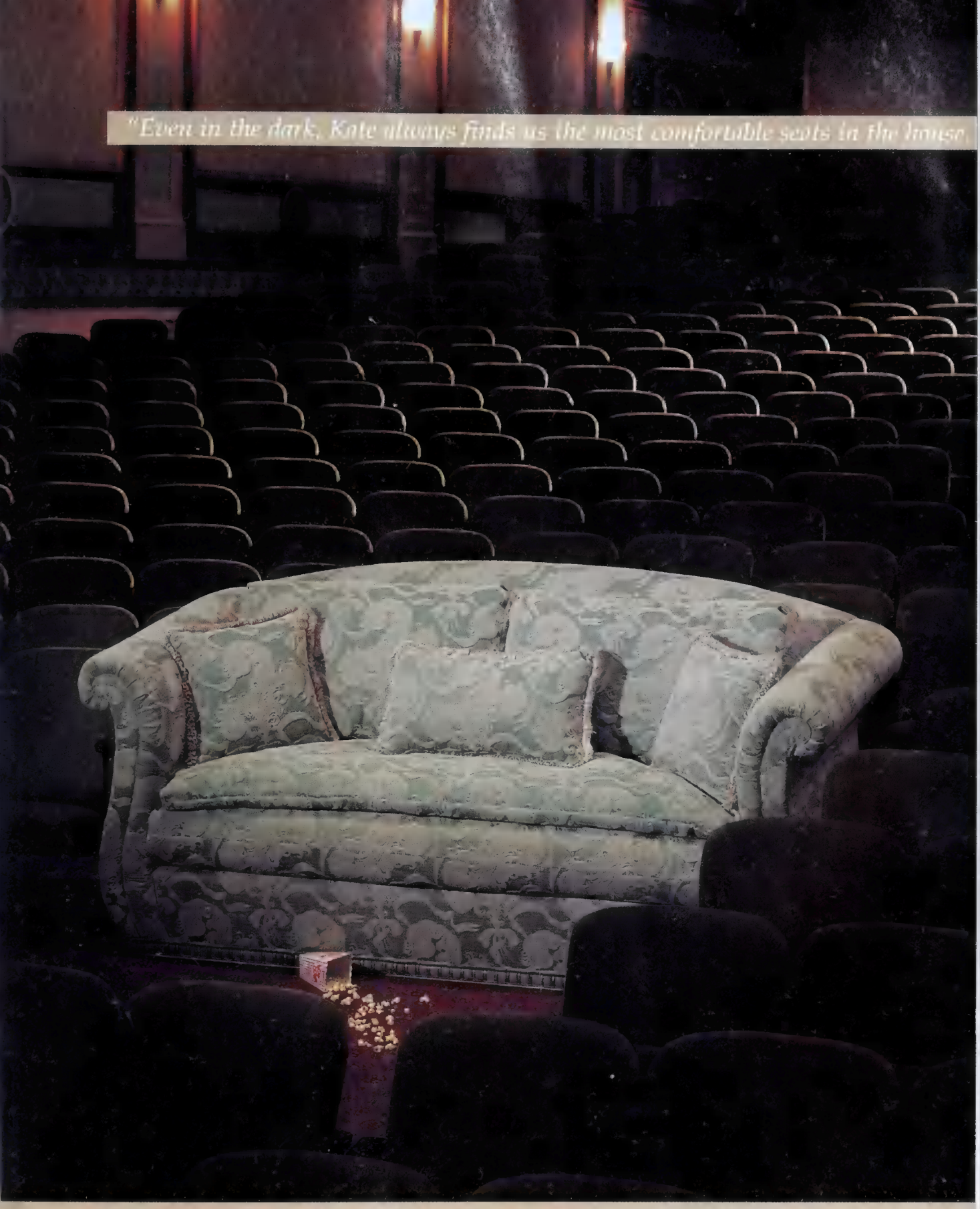
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8:00 - 9:30 AM
**Breakfast Conversations with Architects**
10:00 - 11:30 AM
**Trends 2000: Cars, Clothes, Colors and the Consumer**
1:00 - 2:30 PM
**Theming in Design**
4:00 - 5:30 PM
**Multimedia Explosion**

**Thursday, March 19**
8:00 - 9:30 AM
**Breakfast Conversations with Interior Designers**
10:00 - 11:30 AM
**L.A. Designs Furniture**
Moderated by
Louis Oliver Gropp,
*Editor in Chief,*
*House Beautiful*
1:00 - 2:30 PM
**Preserving Hollywood's Architectural Legacy**
4:00 - 5:30 PM
**Exterior Expressions**

**Friday, March 20**
8:00 - 9:30 AM
**Breakfast Conversations: Designs for Sets, Sound & Light**
10:00 - 11:30 AM
**Putting L.A. on the Architectural Map**

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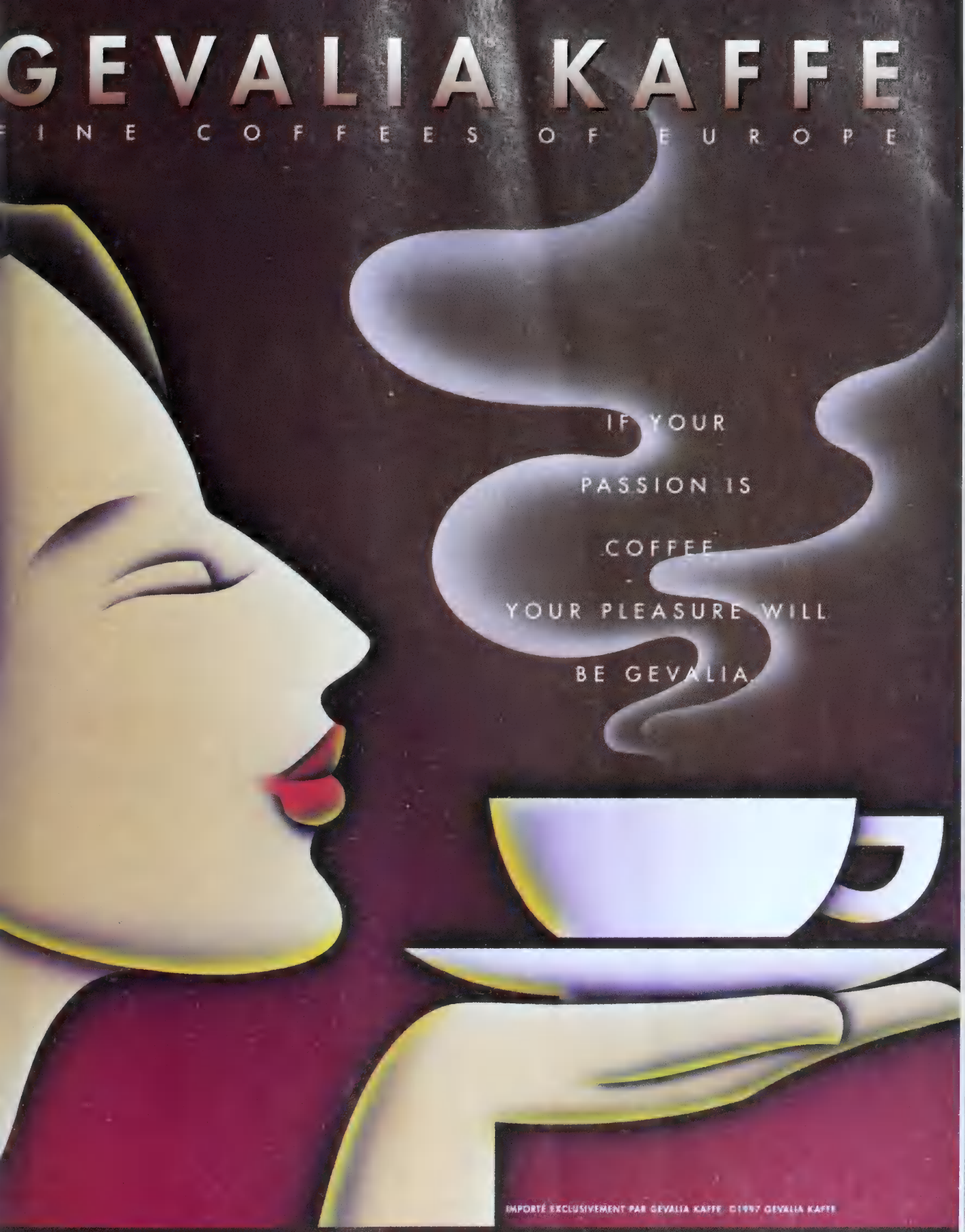
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# TEARDOWN

By Betsy Brown

**Donald Trump has just bought my house.** Not to live in. Not to settle on Ivana or Marla. Not even to fix up and sell. No, he's going to demolish it. This is the house my children grew up in, the house they returned to with friends and sleeping bags and guitars. Charlie, my husband, died in this house, and my children and I clung to each other here until we were strong enough to move on.

But I couldn't have refused to sell it, because I don't own it anymore. It only *seems* like my house, with a part of me and my family invisibly lingering there—always, or so I thought. I suppose it will be blown up, shot through the air in a terrible cloud of rubble and dust, and maybe some of my family's abandoned treasures will burst out—a toy stuck under a radiator, a letter fallen down a crack.

I can't blame Donald Trump for wanting the place. He wants it for the same reason we wanted it: It's on the edge of a golf course, a lovely green swoop of lawn just beyond a tree-filled ravine. Our three-quarter-acre triangle of house and garden pokes into the golf course and he needs it to lengthen two of the fairways.

I looked at his plans at the village hall. Where our house stands, green number 1 and tee number 18 will lie side by side, with a trap between them. After it's torn down, there will be bright flags and golf carts and trim, smartly dressed people sinking putts and teeing off on the site of our sturdy family home. I drive past often and I'll see them.

We loved that house, an old center-hall Colonial with four bedrooms. Not large—about 1,750 square feet—it has grandeur because it sits on a little rise at the top of a sloping street. To me, this is the way a family home should look: sheltered by large trees, white with black shutters, windows lined up across the front, and a quirky leaded one upstairs over the front door.

The house is solid and substantial, the last place in the world you would expect to disappear. It was built in the early 1900s by a man who was terrified of fire, so all the walls, even the interior ones, are made of terra-cotta tiles filled with concrete. It's so fortresslike that it was designated an air raid shel ter during World War II. We thought long and hard befor we hung pictures because we had to use a masonry drill t make a hole.

When our daughter, Lucy, was in the sixth grade an our son, Jeff, was in the seventh, we moved there from an an cient farmhouse long on charm and short on convenience. wanted to live in a place where the children could walk t school and to their friends' houses.

We got everything I had hoped for. The village, 25 mil from Manhattan, is an old-fashioned place, with the store the schools, the firehouse, the village hall, and the park a clustered in the center. We lived a five-minute tree-shade walk from the main street. There were schoolchildren i almost every family in our neighborhood, and they roame together from house to house—to the playground, the poo the library, the deli—free of school buses and car pools.

Our kitchen was the first stop on the way home for m children's friends. It was open house as long as we lived there Food and records and kids. I thought I wasn't paying atten tion to the music they played incessantly, but when someon gave me *The Songbook of the Sixties*, I realized that I kne every piece.

The village was our front yard, and the wide open space of the golf course were our backyard. We felt like millionaire living on an estate—and somebody else had to maintain i In summer we saw the green lawns through a veil of leaves i the ravine and heard the voices of golfers. Once in a while ball made it through the trees and landed in our backyard, to feebly to do any harm.

In winter when the leaves were gone, we could see chi dren sledding down the gentle slopes, like a Currier and Iv print. Charlie and Jeff and Lucy practiced cross-country skiin there and visited friends across the course. One water tra was big enough to skate on, and once when the ice thawed w saw a tweedy woman scavenge balls from it with a retractabl claw on the end of a stick.

(Continued on page 22


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*Continued from page 18*

*The golf course was our backyard. One water trap was big enough to skate on, and once when the ice thawed we saw a tweedy woman scavenge golf balls from it with a retractable claw on the end of a stick*

We knew where Jeff and Lucy were a lot of the time. We could hear them on the golf course with their friends, talking and laughing by the hour. And the course was a hangout for our springer spaniel, Dylan, who loved young people.

We had a house-wide terrace. In the middle grew a giant horse chestnut tree. I groused about the mess the tree made—petals in spring, inedible nuts in summer, leaves and twigs in autumn—until I realized that there are worse things in life than walking through a carpet of blossoms. The tree survived when the terrace was built around it, but it looks as if it will be chopped down to make way for the first hole.

I think Donald Trump would want to keep the house if he saw the living room. It is beautiful—a long space with a raised hearth and two sets of French doors to the terrace. In my memory, the golf course was always covered with snow on Christmas Eve when Charlie and the children carried the tree in from the terrace and I played "O Tannenbaum" on the piano.

Our first family dog, a big black mutt, used to scratch wildly at the terrace door each week when the children had their piano lessons. Their teacher would let him in and he would throw his head back and howl while they played. The teacher allowed him two minutes of this and then evicted him, everybody satisfied.

I know Mr. Trump would not be impressed by our small, un-chic dining room with its vinyl floor and homemade built-ins, but it was the heart of our house. We filled the shelves with copperware we collected on our travels and covered one wall with an antique appliquéd hanging that Charlie bought in Egypt. The children tossed their books on the dining room table when they came home from school. The dining room was the place our family enjoyed the best and most concentrated time together, talking at supper. That's where Charlie spent winter Saturday mornings struggling with the income tax. That's where I gave dinner parties and worried about whether guests would look through to my messy kitchen. That's where the neighbors swarmed in for a pot luck meal on the night a big blackout hit the whole northeast, because their stoves were electric and ours was gas.

That's where Charlie's election committee met when he ran for local office, and where we planned a motorcade, consisting of five convertibles. Charlie lost with 47 percent of the vote, and I pointed out that he had done better than De Gaulle, who had just won reelection with only 44 percent. "Maybe I'll run in France next time," Charlie said.

The bedrooms were small by today's standards. Lucy's held a white canopy bed with an eyelet valance and a family quilt, and an ever-changing collection of posters for her causes beginning in junior high—Biafra, Vietnam, the environment. Jeff kept barbells in the middle of his floor and his great-grandfather's musket on the wall. Ours was a sickroom once for three months, after I slipped a disk. My children, then 11 and 13, waited on me, and my friends gathered around my bed every Friday with sandwiches and Bloody Marys.

The basement was an ugly concrete vault. We discovered that the tile on one wall was hollow, not filled with concrete like the rest. We paid Jeff, who was 15 and proud of his strength, to knock it down with a sledgehammer, making room big enough for a Ping-Pong table. We gave Lucy a surprise 16th birthday party there, but afterwards the kids protested. They should have their parties upstairs from then on, they said, and they did.

I have pictures of each of my children in their high school graduation gowns, standing by the French doors, Lucy wearing a black armband to protest the Vietnam War. They went off, Jeff one year, Lucy the next, both to Kenyon College in Ohio. Our house became a gathering place for friends. There were knapsacks and sleeping bags and soda bottles and pizza scraps in the living room. It was messy, but I knew that someday I'd look back lovingly at those days, and I do. We welcomed their friends but we wouldn't let Jeff and Lucy share their bedrooms with their sweethearts, and they scolded us angrily for being prudes.

Those were our traveling years, a rehearsal for our ultimate departure. Whenever Dylan saw suitcases, he lay in the front hall, chin buried in the rug, looking up sadly. The kids came and went. Charlie's work took him to Third World countries in Asia, the Middle East, and Latin America, and sometimes I went with him. Lucy spent her junior year in Beirut on a student exchange. Jeff skipped school for a year and worked as a jackeroo on an Australian cattle station. During his long trip home through Southeast Asia, Siberia, and Europe, we wouldn't know where he was for weeks at a time. He finally surprised us by stomping up the front steps, a dirty cowboy hat on his head, shouting "G'day, Mates."

Jeff and Lucy ended up in the same class and graduated together. We were exhilarated. In a time marked by dropouts and parental disappointments, we considered ourselves lucky.

But that September, Charlie was diagnosed with cancer. At first we told ourselves he would recover as we held his X-rays to the dining room lamp every few weeks and peered at them hopefully. The treatments failed. When Charlie was too weak to climb the railroad station steps, he kept on working at the dining room table.

He died at home the following July. Lucy and Jeff and I were there with him. I remember

*(Continued on page 11)*




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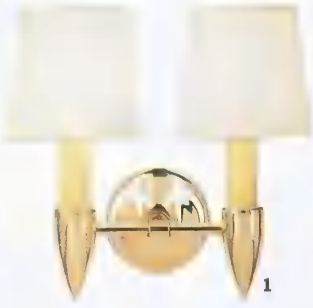
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*When designers are doing a room, they often recruit objects of their own creation. Now some of their most successful pieces are available to you*

EDITOR: ELIZABETH MAYHEW



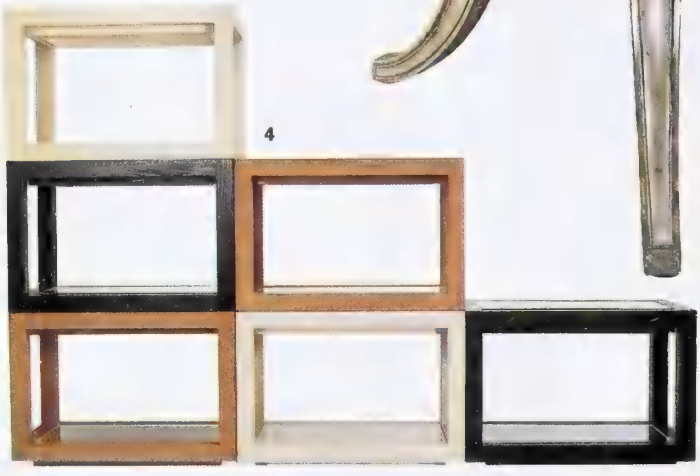
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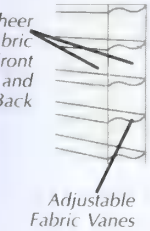


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# LALIQUE MYSTIQUE

*First known for his Art Nouveau jewelry, René Lalique also stretched the parameters of glassware. His cool opaline vases, bowls, and friezes are instantly recognizable, and to this day the family firm follows his sensuous naturalistic style*

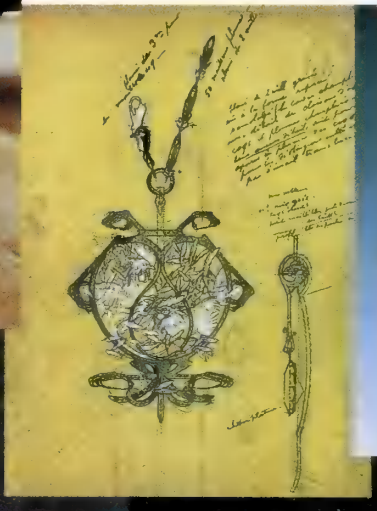
By Christine Pittel

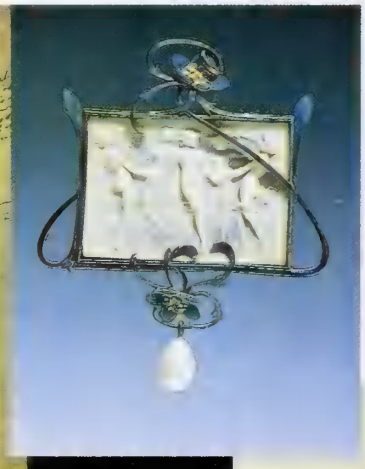
**Like the most gifted of artists,** he spied a kind of beauty everyone else had missed, focusing on humble creatures and extravagant form in the natural world around him. René Lalique, whose drawing courses were cut short when he was sixteen and his father died, wound up forging new visions in two mediums—gold and glass—spanning two eras. His sinuous organic jewelry represents the apogee of the Art Nouveau style, and his milky glasswork, which graced the *Normandie* ocean liner and the Orient Express, is synonymous with Art Deco. A current exhibition, "The Jewels of Lalique" at the Cooper-Hewitt, National Design Museum in New York from February 3 to April 12, comprehensively traces the first of these brilliant careers and proves how audacious Lalique was. In pieces on display, th supporting structure—not the stone—becomes the decorati element: cock's claws writhe into the shape of a pendant; mermaid's tail wraps around opals to form a tiara.

But the new machine age made such one-of-a-kin pieces seem outdated, and Lalique embraced mass productio as a way to reach more people. In 1908 he designed a perfum bottle for François Coty and by 1912 abandoned jewelry translate his unique sensibility into glass. Grasshoppers clim and maidens prance around translucent vases, infusing sol material with a sense of motion. One of the first to recogni the decorative possibilities of glass panels, Lalique molde them into friezes, doors, light fixtures, and fountains. Co stantly experimenting with new techniques, he developed h signature satin finish. The process is a closely guarded secret the Lalique factory, which is still operating today.

After Lalique's death in 1945, his son Marc took ove continuing the family traditio with his popular paired-do flacon for Nina Ricci's L'Air Temps perfume. Now Marc daughter Marie-Claude's d signs stand in the showroo next to her grandfather's cr ations. Together, the thre generations confirm just ho malleable, and mesmerizin glass can be. ■





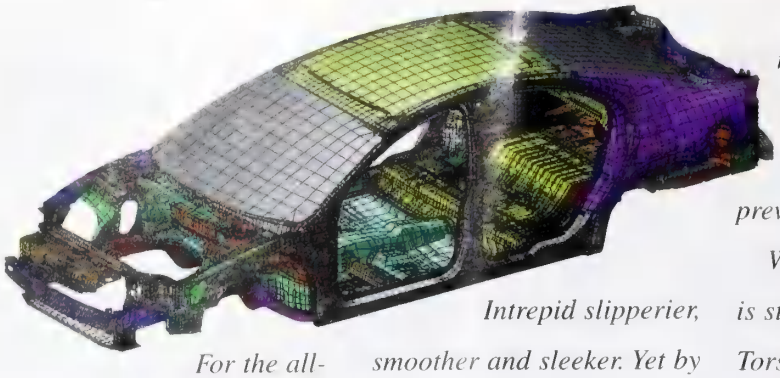








*René Lalique's glass was described by a contemporary as having "the ethereal brilliance of Arctic ice." His glass panels (above), designed in 1935, are made today from the original mold. Opposite, clockwise from top left: The 1990 Water Drops table by Marie-Claude Lalique is topped by her father Marc's 1970 Ingrid vase; cocks fight in a flurry of feathers on a René Lalique pendant, 1900; enameled flowers and vines entwine nymphs carved in early plastic, circa 1902; the new Laurel barware and decanter comes in two versions, with either satin finish or gold-highlighted leaves; René Lalique's 1927 Bacchantes vase is still manufactured today; clear and satin-finish clusters of grapes stripe the new Gevrey crystal decanter.*



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## FRENCH FINDS

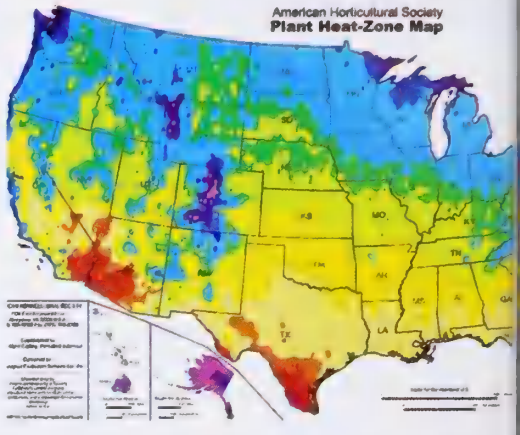
**Last February,** while scouting possi ble storefronts in Manhattan for hi growing floral design and antiques business, Gary Guerrette ran into a old acquaintance and fellow dealer, Gerald Barnard. As it happened Barnard also needed a space. They found one—together—only block from the Chelsea flower market. Their new shop, "145," is filled with th French antiques that both men adore. Victorian chairs (left, $2,500 fo 4) are paired with a black-painted 20th-century table ($1,200). A Louis XVI bed with a 19th-century toile canopy stands next to an Ar Deco desk and side chair. On the walls are 19th-century French and Nort African pressed grasses and wildflowers ($250 each), oil paintings, an beveled mirrors. In the back Guerrette creates bouquets and centerpiece for private clients. "145," 145 W. 22 St.; 212-989-2852. *Elizabeth Mayhe*

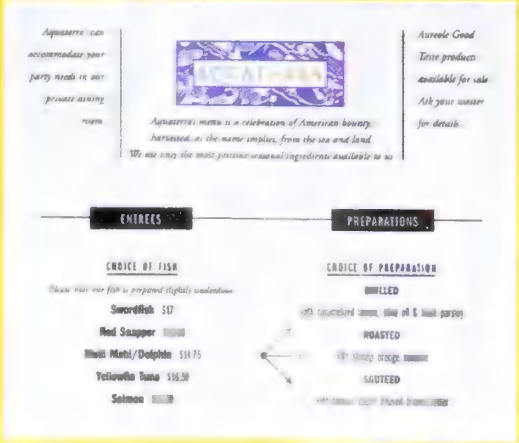
## IN THE AIR

Pamper yourself with the new spa-inspired bath collections from Marlex and other manufacturers. Look for crisp waffle-weave towels and soft, supple chamois face cloths.

## ZONING OUT

**Gardeners throughout the country** have been relying on the cold-hardiness map from the United States Department of Agriculture since 1965. But as gardeners well know, heat is just as harmful, if not more so: Plant cells begin to suffer damage at 86 degrees, although some species smile through seasons with hundreds of "heat days," as they are called, and others wilt with only a few. Now, after years in the making, a heat-zone map (right) has been devised and is incorporated in *Heat-Zone Gardening* by Dr. Marc Cathey (Time-Life Books, $25). The map—developed under the auspices of the American Horticultural Society by Cathey, a distinguished research horticulturist who was also instrumental in the creation of the cold-hardiness map, and its revision in 1990—is based on National Weather Service records of average daily highs between 1974 and 1995. It divides the United States into twelve zones: Zone 1 lacks even one high temperature day; Zone 12 endures an average of 210 days annually of 86 degrees or more. *Heat-Zone Gardening* also include an illustrated list of annuals, perennials, vines, trees, and shrubs evaluated for climatic adaptation. A more detailed, wall-size ve sion of the zonal map is $14.95 from the American Horticultural Society. Call 800-777-7931, ext. 45. *Cecile Shapiro*




## FLEXIBLE FEASTS

**Have you ever looked at a menu** and wished you could combine the fish from one entrée and the vegetables from another? Or craved a different sauce for your grilled swordfish? Charlie Palmer, the genial chef and owner of the celebrated Aureole in New York, knows customers often want it their way. So for his new restaurant Aquaterra in Palm Beach, Florida, Palmer, working with resident chefs Joe and Megan Romano, has come up with a menu that allows customers to mix and match. Pick from a selection of fish, meat, and poultry; decide whether you want it grilled, roasted, or sautéed; and then embellish it with one of ten side dishes including Parmesan risotto, tamarind baked beans, and wilted Asian greens. Aquaterra, Plaza Del Sol, 230 Sunrise Ave.; 561-366-4000. *Jane Ellis*

## CORIAN STEPS OUT

**Fifteen years ago** designer Kipp Stewart pioneered the use of teak in outdoor furniture. Now Stewart hopes to be at the forefront of another trend by using DuPont Corian in his new indoor/outdoor furniture line. Corian, the coveted kitchen countertop material, is durable, resistant to fading from the sun, and holds up in all kinds of weather. For Stewart, the material has proved ideal to work with: "Each piece comes out smooth and exactly as I envisioned. It's a perfection that I haven't found in other materials." The Corian Collection has six pieces, which come in Dusk, Evergreen, and Aurora. The Trees Arm Chair in Dusk (right) is $895. Call 800-4-CORIAN. *Sara Marisa Bliss*

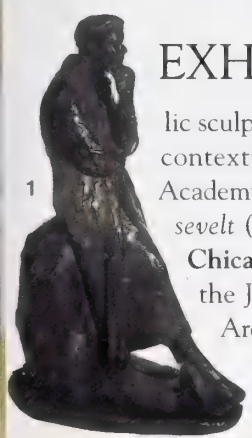




## DUBLIN DIGS

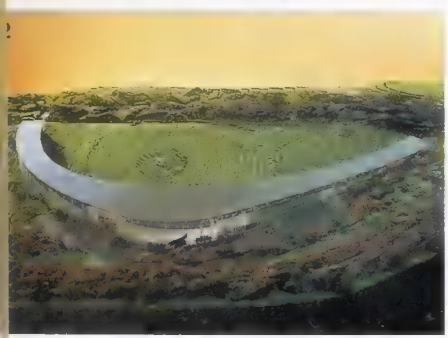
Right in the center of Dublin, a 3-minute stroll from the shops on Grafton Street, a boutique-style luxury hotel, The Merrion, has been created out of four landmarked 1760s town houses. The Georgian brick facades and interior moldings and plasterwork are intact, but modern amenities have been added: a full-service spa, two restaurants, a wine bar, as well as a fax/modem line and ISDN data port in all 146 guest rooms. Alice Roden, a Dublin designer, decorated the rooms (left) using soft colors, Irish linen sheets, and antique Georgian furniture. There are neoclassical murals in the main stairway, parlors that feel like private drawing rooms, and two 18th-century-style gardens designed by Jim Reynolds with box hedges, geometric beds, and evergreen obelisks. Double room: $380, including tax and services. Call 011-353-1-603-0600. *Christina B. Wilson*

## EXHIBITIONS



1

**New York, January 7–March 8** Controversy often swirls around public sculpture. Track how a work evolves—from sketches and maquettes to contextual photos and final pieces—in an exhibition at the National Academy Museum. Included is Penelope Jencks's 1993 bronze *Eleanor Roosevelt* (1), abutting Manhattan's Riverside Park. Call 212-369-4880. **Chicago, February 21–May 3** The Art Institute of Chicago examines the Japanese government's influence on civic spaces in "Japan 2000: Architecture for the Japanese Public." Included are museums, bridges, stadiums, and resorts such as the soon-to-be-completed Ota-Ku Resort complex in Nagano Prefecture (2). **February 28–May 3** After going unseen in Russia for almost 200 years, Italian masters' terra-cotta studies for monumental works are now on view at the Art Institute of Chicago's "Bernini's Rome: Italian Baroque Terracottas from the State Hermitage." Call 312-443-3600. **Charlotte, NC, January 24–April 5** Focusing on still life paintings, an exhibition at the Mint Museum of Art reveals the changes that have taken place in art over the last century. Pablo Picasso's 1939 *Still Life with Glass and Fruit* (3) is one of 74 works in styles ranging from Cubism to Fauvism. Call 704-337-2000. **Concord, NH, February 14–September 6** The stories behind regional quilts unfold at the Museum of New Hampshire History. Ossipee seamstress Helen Gertrude Thurley stiched up her red-and-white "Sunflower" around 1900 (4). Call 603-226-3189. *Christina B. Wilson*



2



3



4

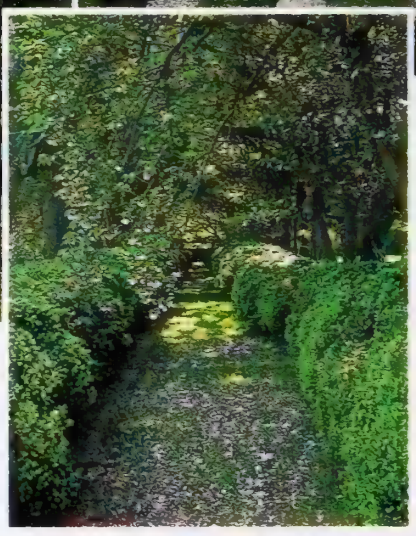
# LAYING THE GROUNDWORK

*When one of our top decorators turns to landscapes, you can bet we will learn a lot. Here she writes about the garden floor—specifically terraces, paths, and steps*

By Bunny Williams







***Steps can be a grand element in the garden, particularly when designed like these (far left): wide with shallow risers. Left: The formality of a straight path is softened by grass underfoot. Above: A checkerboard terrace of grass squares and cast-cement pavers.***

*In her book* On Garden Style, *Bunny Williams asks, "Why are we game to decorate interior rooms, but utterly flummoxed by the challenge of designing the piece of earth behind the house? I think it may be as simple as this: Without the parameters of walls, floor, and ceiling we give up before we begin. But by thinking of the garden in architectural terms we go a long way toward demystifying its design." Read on for her practical and aesthetic advice.*

**Think of the garden floor** as you do the blueprint of a house—it outlines how you will live in the space. That's why it's so useful to have the plan sketched out before the trees arrive from the nursery or the gravel from the stone yard. A plan forces you to think through critical issues before you begin. How will foot traffic move through the space? How can openings be lined up to provide a long view?

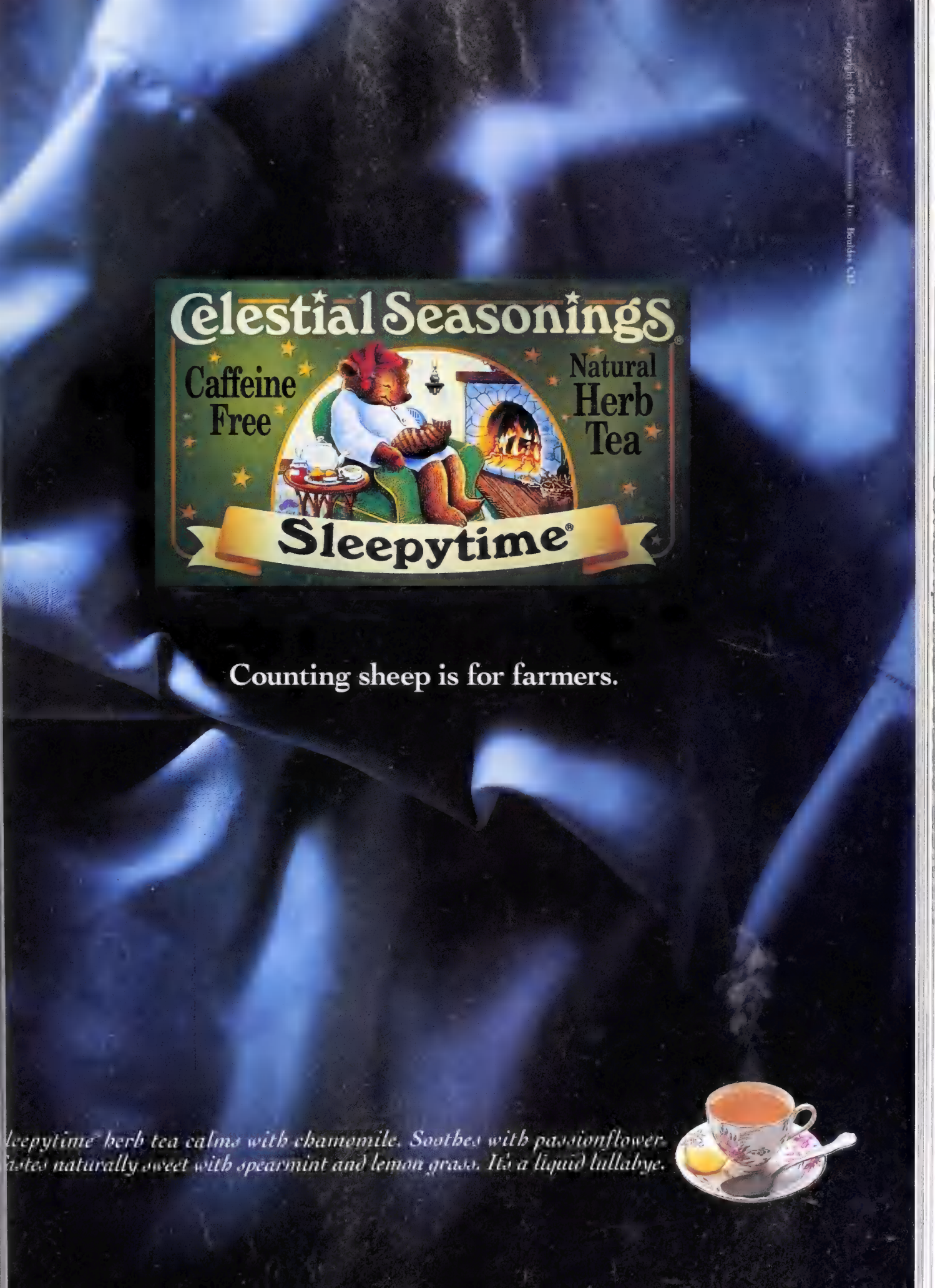
The lines and shapes on the plan—the perimeter of the terrace, the straight or serpentine path, the shape of the lawn—not only define the rooms of your garden, but also exert their own power on the landscape.

## TERRACES

The garden floor begins the moment your feet hit the ground outdoors, and often that's a terrace. In the past this was an elevated platform adjoining the house, a place that permitted the viewer to look down on the garden. Traditionally in Italy a terrace connected a villa with a sloping hillside, and in formal French gardens it was an imposing architectural extension of the house or palace. Today, the terrace is more an outdoor living room and comes in many permutations—elevated or flat on the ground, squared off or curving, open to the sky or covered by a pergola, enclosed by elegant stone balustrades or charmingly simple, like the dirt terraces covered with the fine pea gravel one sees in Europe.

Because it is adjacent to the house, the terrace should look as if it belongs there. For this reason you will want to tie its design and its building materials to those of the house. One early English garden designer recommended that a terrace should be the size of the room out of which you have just stepped. That's one way to think about dimensions. Use is another. And certainly the relative size of the house should be taken into consideration when you are planning the scale of the adjacent terrace.

Stone, the perfect flooring for a terrace, can be civilized—cut into regular geometric forms and set neatly edge >


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to edge—or laid informally with spaces between for thyme, golden oregano, wild strawberries, even lady's-mantle and lavender. Flagstone, a common choice, is the name used for the paving stone indigenous to an area—limestone, sandstone, or slate. Snapped from the quarry in shallow slabs, it is typically available in sections approximately two inches thick and 2-by-3-feet wide. In the East, bluestone is often used for paving; in the West, buff or rose Colorado sandstone is a favorite. In the Midwest, the standard gray-white flagstone ranges from yellow to pink tones.

In choosing stone, the closer you adhere to the color palette of your region, the more naturally your terrace—as well as your paths and retaining walls—will fit into the landscape. "How a stone looks was determined eons ago by what Mother Nature cooked up that day," says a colleague about the way interaction of molten minerals and gases heated and pressurized inside the earth has given each area of the country a distinctive shade.

The color of a terrace is particularly important because it adjoins the house, so before you order your stone, go to a local supplier to study all possibilities. Take home several pieces to see how the color looks next to your house.

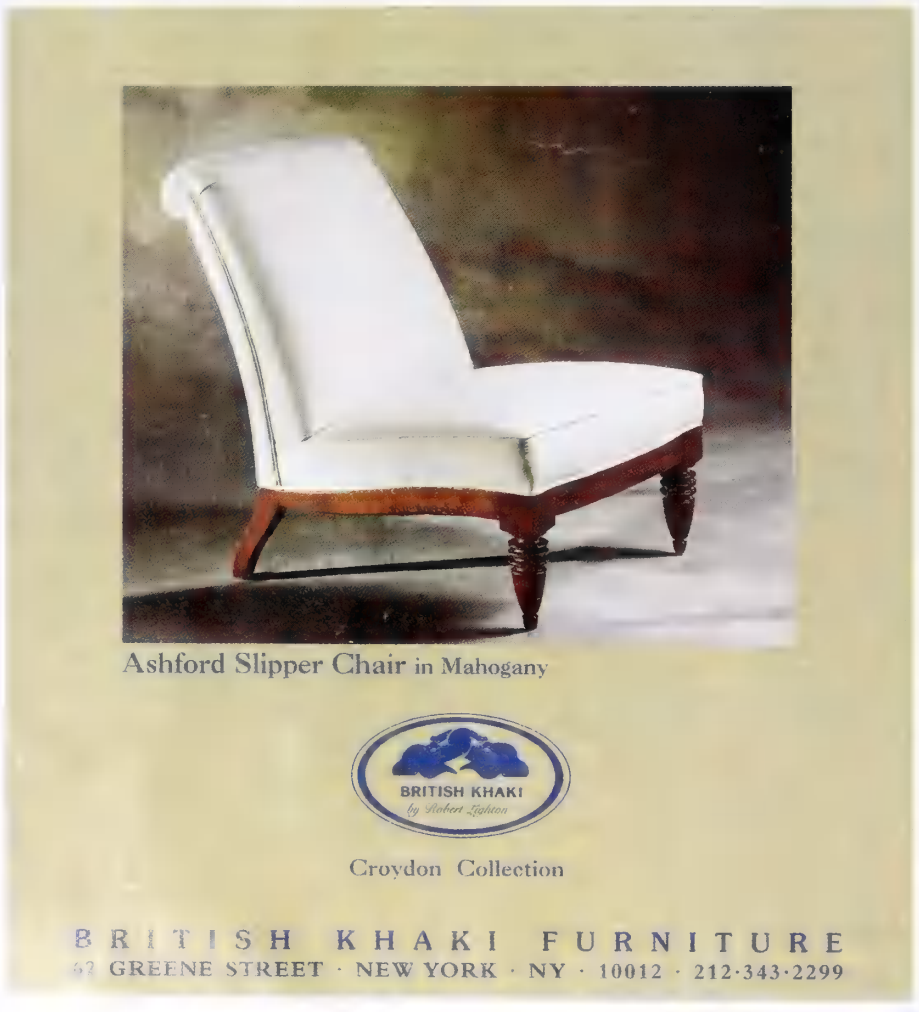
In making a terrace, you are paving such a large area that it's important—visually—to break up the mass with pattern. If you have French doors centered on the terrace, for instance, you can create a pattern in the middle, perhaps with colorful tiles or a millstone. If you are laying a path of two materials—brick with a stone border, for example—use the same design for the terrace but enlarge the scale. The bigger the terrace, the bigger the pattern. With a contemporary house, a simple terrace might be made with poured concrete, but it will look more interesting if it has been scored with lines or surrounded by brick or a natural stone border to soften it. Avoid a big slab of concrete that resembles a mall.

A word about decks—the great American faux pas. Decks can look great when they extend a contemporary house out into the treetops or when they float over a sand dune. They do not look great in a suburban development hanging off the backs of traditional houses. They lack any connection with the house itself, and when raised well above ground level, as they so often are, don't connect with the garden either. If you have a wood house with an elevated foundation, you may feel a deck is your only solution. Certainly it's one of the cheapest ways to have an outdoor sitting area. But you *can* create a wooden structure that earns the appellation "terrace" rather than "deck." Instead of the standard four-by-four posts, use larger, more massive columns made of wood, stucco, brick, or stone, then stretch lattice between the piers. Around the deck stretch a balustrade or railing as low as possible to allow a view, and add an arbor above the window line. Then stain the deck to tie in with the color scheme of your house.

## PATHS

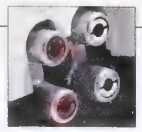
Paths are outdoor hallways that move traffic and connect individual rooms. Indoors, you want a hallway to offer the most direct route, but outdoors taking the long way may be exactly what you have in mind.

Early-18th-century designers of formal gardens viewed the straight path as an extension of architecture into the landscape, an organizing axis around which a garden might be planned. Proponents of "landscape" gardening who came later reacted to what they perceived as tokens of insufferable rigidity and arrogance, regarding straight walkways as aberrations in nature. We live in different times and feel free to integrate formal *(Continued on page 117)*





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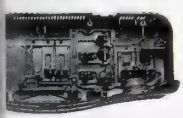



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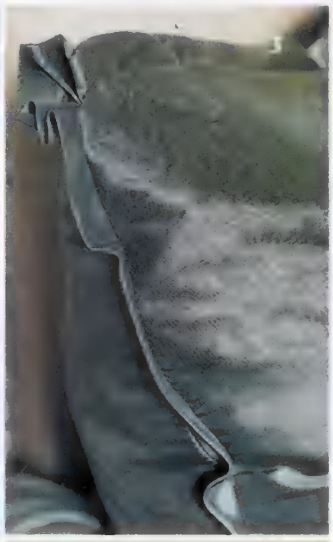
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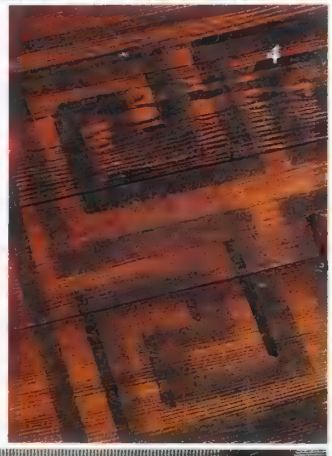
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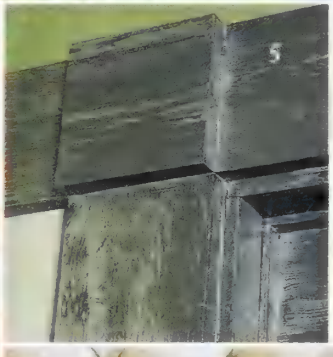
# DETAILS, DETAILS

*In the big picture, little things mean a lot*



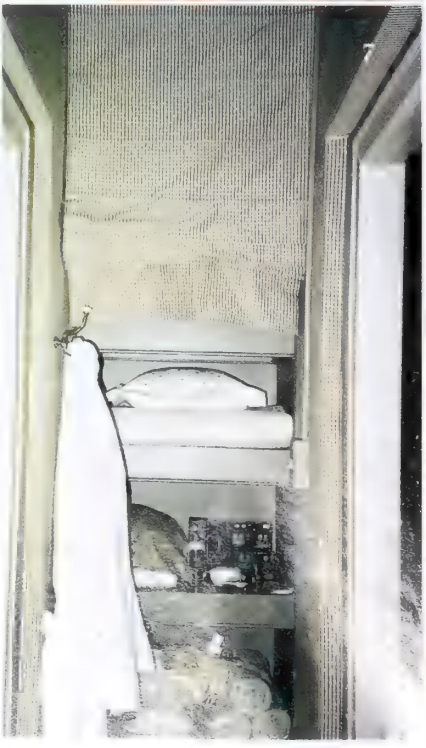



















By Margaret Kennedy

**At the National Symphony** Orchestra Decorators' Show Hou in Washington D.C. last fall, I wa beguiled by tiny details begging discovery in the well-bred rooms. Subtle but seductive, these finishi flourishes lent the right grace not

Quartets of mother-of-pearl buttons anchor three-inch box pleats atop David Mitchell's unlin sheer curtains (1). A band of cott hand-sewn to the back creates a pocket to shir onto a rod. Amy Cornell Hammond's diaphanous valance (2) is gracefully tacked u three points and banded with sati ball fringe. Watery blue silk-cove down pillow by Sue Burgess (3) h a half-inch flange cut on the bias and triple-pleated corners. Pine boards (4), circa 1760, were refinished, given one coat of seal then stencilled with a Greek key border before two final coats of sealer. Joseph Paul Davis meant t floor to look like inlaid wood. Sarah B. Jenkins had metallic pai brushed over a flat concrete-colo undercoat to age woodwork (5). a handrail conceived by Pamela Gaylin Ryder (6), thick hemp ro is anchored by boat-style hardwa and finished with a sailor's knot a chunky tassel. Dee Thornton eke closet (7) stocked "with everythi a guest might need" out of an awkward hall space. She used co taffeta to upholster walls and fas the roman shade "door." Thomas Pheasant's 18-by-28-inch down oblong (8) covered with citron s damask banded in brown is simp stylish. Inexpensive linen folds i a dressing table skirt (9), enhanc with costly jade trim. Pamela Gaylin Ryder then stretched the budget by slipcovering a flea-mar bench (10) in terry with linen piping and a pleated mini-skirt.

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# IN THE HIGH SOUTHWEST

*For centuries travelers have been captivated by the plains west of the Sangre de Cristo Mountains in New Mexico. Indians, Hispanics, Anglo-Americans and Alpine Europeans have all put down roots, contributing to a lively heritage*

By Hatsy Shields

**Pearl gray clouds heavy with snow** obscured the famous azure sky of northern New Mexico, and suddenly it was no longer picnic weather. But the view held us. So shifting from foot to fast-chilling foot, we finished our sandwiches in the vast amphitheater of ribboned peach and honey-colored sandstone looming five stories overhead. Surely this was once a sacred stage for Native American ceremonies. There was majesty in the circular canyon west of Taos and a supernatural glow to the walls, even in late February. Into this stillness a lone hiker appeared and, on a ledge thirty feet from us, tipped back his head to the echoing expanse and began singing:

"You can't always get what you *wa—aant*,
But if you try sometime,
You just might find, you get what you need."

The Rolling Stones' message reverberated in the ai
verse after verse, until the lanky boomer jammed his hands i
his jeans pockets and sauntered off. I wanted to acknowledg
his earnest performance, but it didn't feel right to clap. Her
was a questing soul stirred by the splendor of the high deser

Seekers of fresh inspiration or new conquests have bee
showing up for centuries on these bone-dry plains west of th
Sangre de Cristo Mountains. We were picnicking down th
road from Abiquiu in the heart of red canyon country, th
landscape that refocused Georgia O'Keeffe's painting eye. Lik
O'Keeffe, many visitors put down roots here, some to buil
pueblos or missions, mold pots, weave blankets, farm the >

***High-altitude landscape near Taos, clockwise from top left: An earthen-roofed morado of the Penitente Brotherhood, a Catholic sect, sits atop a bluff near Abiquiu, Georgia O'Keeffe's home. Light catches flecks of straw in an adobe wall. Horses graze below the Sangre de Cristo Mountains. A cottonwood on Native American ancestral lands that abut Taos Mountain.***







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*The 18th century here had been almost peaceful. Pueblo Indians and Hispanics intermarried, irrigated the land, planted orchards, built missions*

land, write stories, paint pictures of the sky, or carve perfect ski runs. Colorful traditions of the Indians, Spanish, Anglo-Americans, and, most recently, Alpine Europeans swirl in animated coexistence, each ethnic group having contributed to a lively heritage.

I followed these tangled cultural trails for two weeks. First with Richard, a friend who knows his way around the high mesa and who agreed to guide me, then later with Bill, my vacationing husband, at the wheel, I watched history unfurl.

My tour through time began in Santa Fe, from which Richard and I drove north along the High Road to Taos, past hamlets famous for their Spanish weaving families. The foothills of the Sangre de Cristos rose to the east, the Rio Grande meandered in and out of sight to the west. Abandoned cliff dwellings and inhabited adobe pueblos dot the river valley. Among the first to claim the desert plains as home were descendants of the Anasazi, who probably settled here in the 12th century. I had been impressed by pictures of the handsome pottery made by these Tewa-speaking Indians, especially the coil-constructed, dung-fired blackware shaped by Maria Martinez (1897–1980) and decorated with symmetrical black matte designs by her husband, Julian.

Their creative partnership began seventy years ago, in the dusty San Ildefonso Pueblo. We walked around the almost abandoned village, its dirt plaza an unwelcoming expanse dominated by an ancient cottonwood reaching toward a line of unassuming mud houses. Stairs leading into the circular kiva were prominently posted "KEEP OUT." A single-story shack advertised the wares of Martinez descendants, but we could pass up the five-year-old great-grandson's offering—a hunk of dried clay with a child's thumbprint and $15 price tag. The marvel was that Maria's blackware had survived such humble origins to find its way into collections all over the country, pieces valued today at many thousands of dollars. And here was her studio—a dusty pueblo.

The High Road narrows as it threads northeast into the foothills of the mountains. The green of the pines and the red of the clay stood out against the overcast sky. The air was so dry that we eventually stopped recapping our bottled water and simply kept chugging. As the road climbed higher, we were stepping back in time to the original Spanish settlements.

The villages—haphazard groupings of mobile homes, adobe sheds selling dried peppers, cinderblock garages, wood-frame houses—are easy to miss. Craftspeople in these remote areas have had to become snappy self-promoters. Some are pros. David Ortega sat at his loom in the family weaving shop in Chimayo to demonstrate the skill he has been honing for more than 65 years, since he was twelve. Weaving has been in the Ortega family's blood a long time, ever since David's ancestors arrived in 1700 bringing their sheep to the precio water of a nearby mountain stream.

As Ortega shot the shuttle through a network of threa at lightning speed, thumped the treadle confidently, and launched the shuttle, I asked him if a change in mood wou effect the weave. "Oh no, the rhythm carries me along—I always happy when I'm weaving," he answered. "Look, you c pick out my blankets from the others because the weave is regular, so tight." Sure enough, no light shines through t brilliantly patterned rugs initialed D.O.

The lives of the early Spanish colonists practically to shape before our eyes as we wound our way to tiny Las Tra pas. The 18th century in this part of northern New Mexi had been almost peaceful. Pueblo Indians and Hispanics int married, irrigated the land, planted orchards, and built m sions. They also defended themselves valiantly again terrifying Apache raids. San José de Gracía, completed 1776, had to be both church and fortress to its parishione

When we came upon the lovely double bell-towe adobe mission, a dull light played on the rosy walls fleck with bits of straw. We could imagine families huddled insi the four-foot-thick walls during an Indian assault. This slee afternoon, however, the church was locked, a convenien store across from the rutted parking lot was closed, and t beehive-shaped *horno* oven advertising fresh bread was co

My hub for the week was Taos; home, the comfortal Fechin Inn just off the main plaza. On daylong excursion drove in daisy petals out from Taos, looping west to Geor O'Keeffe country, the silver-blue sage-covered plains beyo the Rio Grande, and north on the 100-mile Enchanted Circ a road that shoots by abandoned mines and soars through t Sangre de Cristo Mountains at 9,854 feet.

In between trips, I explored Taos. Two hundred ye ago a few brave families moved out of the safety of the T Pueblo, two miles to the north, to crude buildings that la became the central plaza of the town. (Confusingly, there three Taoses: Ranchos de Taos, with its much-photograph San Francisco de Assisi Mission Church; the Taos Ski Vall and the multistoried Taos Pueblo, with an Indian populat of 2,000) By the end of the 1800s, traveling salesmen a artists were finding their wagon-wheeled way to the muc little trading town, but not until 1912 did New Mex become a state, the 47th.

With a few more than 6,000 people today, Taos courts tourists with cozy restaurants, browse-the-day-away book- sh art galleries enough to sate even the most crazed collect evocative historic museums, and about twenty too many T-sl shops. Midwinter, the single-story adobe town feels comforta lazy. Poking among the almost (*Continued on page 1*

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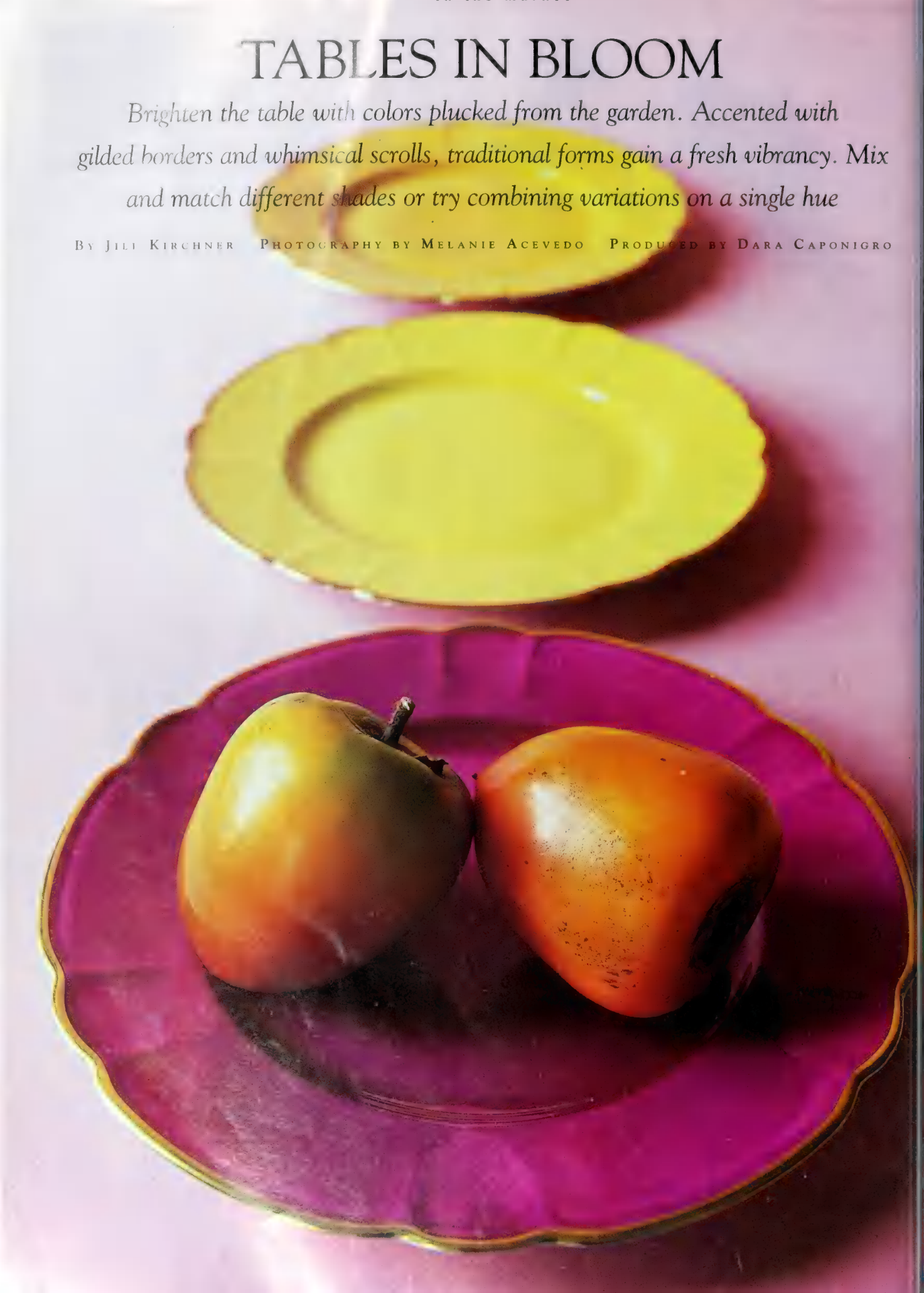
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# TABLES IN BLOOM

*Brighten the table with colors plucked from the garden. Accented with gilded borders and whimsical scrolls, traditional forms gain a fresh vibrancy. Mix and match different shades or try combining variations on a single hue*

By Jill Kirchner Photography by Melanie Acevedo Produced by Dara Caponigro



*These are not pallid pastels or brash colors but lush, saturated hues that flatter the food. A trio of Rainbow Mozart dessert plates from Lalique (opposite) line up in sorbet shades of grapefruit, lemon, and raspberry. Daffodil and iris-colored plates (near right) have a sunny disposition paired together or with white. Yellow and white tableware, Polka by Raynaud. Purple plates, Bergdorf Goodman. Flower-strewn napkin, Angel Zimick for Metropolitan Design Group. Far right: An exuberant fuchsia teapot with gold accents from Lalique.*









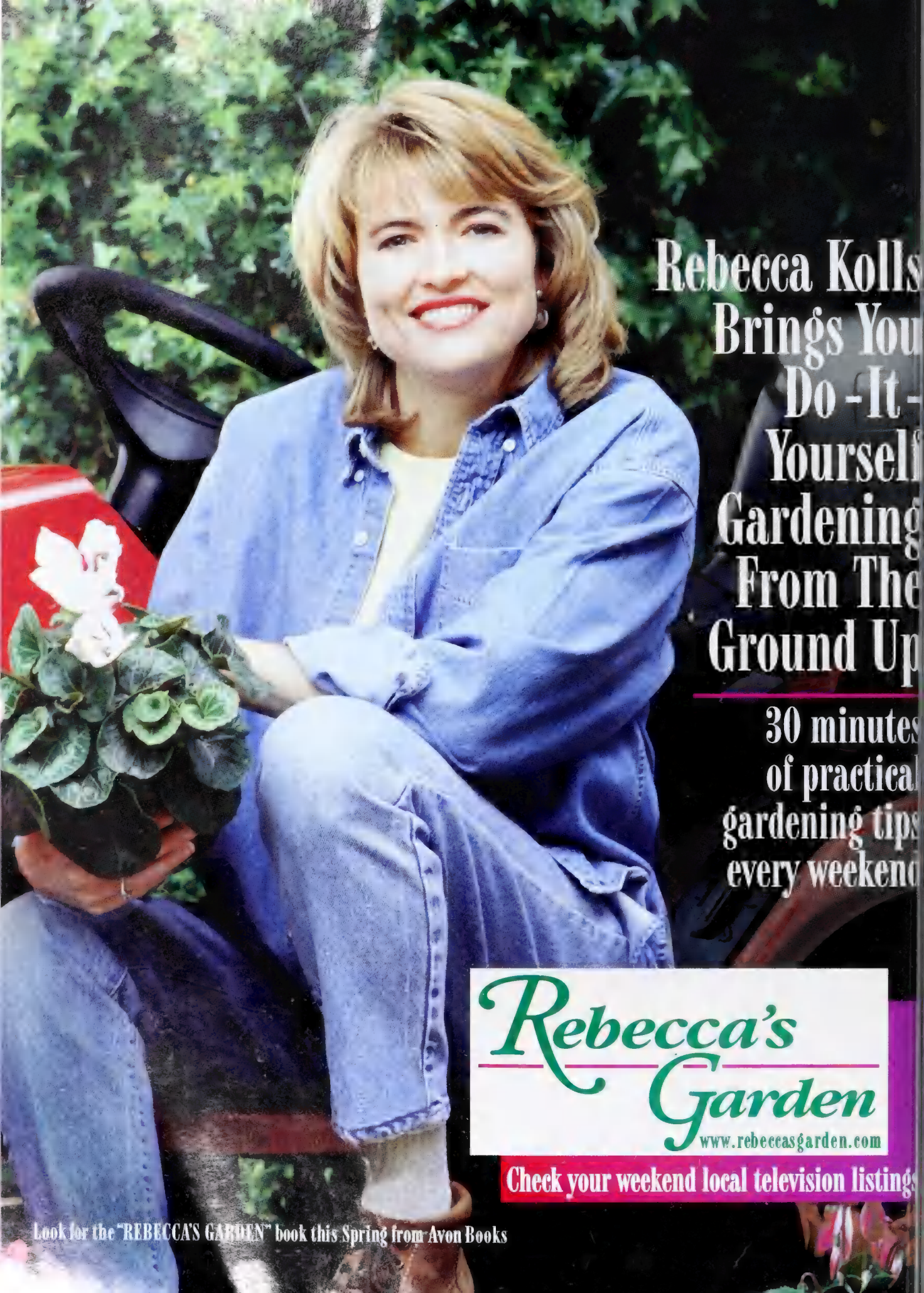
*Scrolls with a modern edge: Teacup and saucer (far left), Follement by Christian Lacroix for Christofle. Near left, from top: Plates the color of robin's eggs and spring grass, Christian Lacroix for Christofle; Imperial Green from Lalique; Polka from Raynaud. Spoon, Blanchere Group.*

*A sky-blue teacup from Bergdorf Goodman (near right) on an azure plate, Polka by Raynaud, and twilight charger from Charles Martine. Napkin, Archipelago. Far right: Citrus hues add zest in a plate from Bergdorf Goodman. Compote and Scarab service plate, Chamart Exclusives.*

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# MADAME MODERNISME

*Nonagenarian knockout Charlotte Perriand, furniture and interior designer extraordinaire, looks ahead instead of resting on her legendary laurels*

By Martin Filler

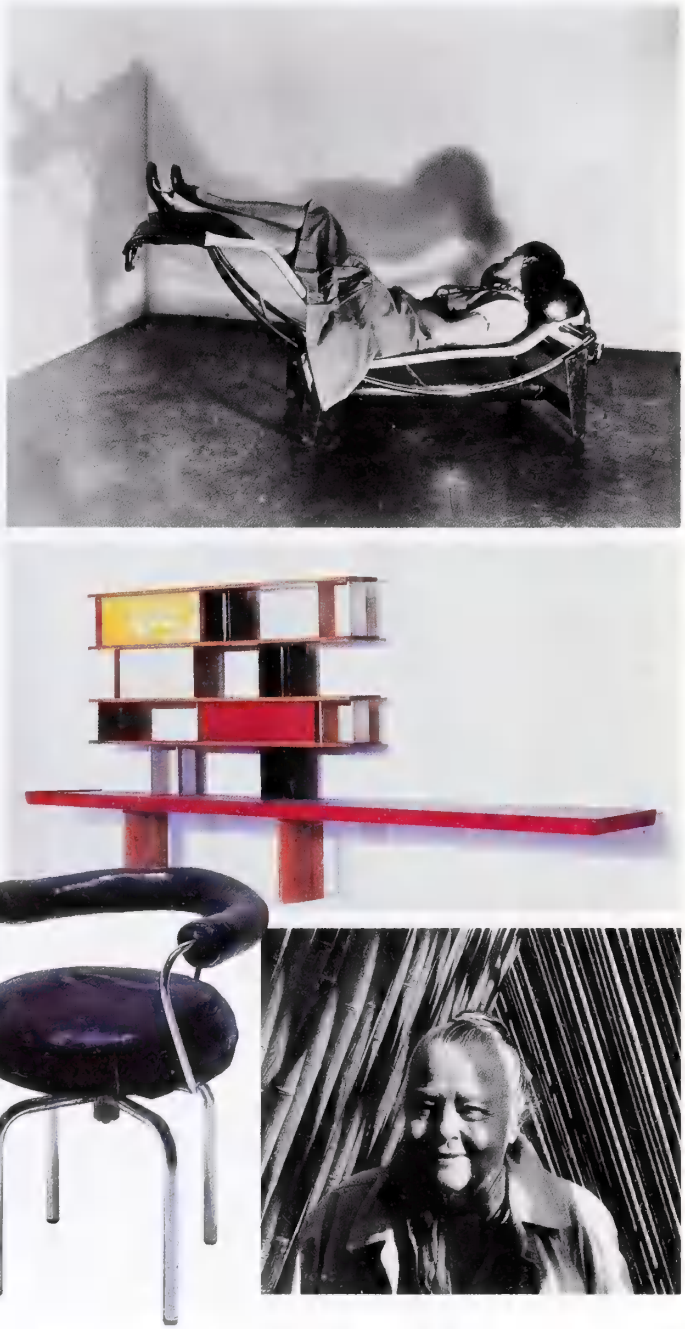
**For one memorable week** in New York last fall, the youngest woman in town was a 94-year-old Parisienne named Charlotte Perriand. Long esteemed by design buffs as Le Corbusier's collaborator on some of the most famous classics of 20th-century furniture and interior design, the amazing Mme. Perriand made her first visit to the city to receive a lifetime achievement award from the Brooklyn Museum of Art, an institution only five years older than she is. But those who might have expected a quaint relic of the early days of the Modern movement got quite a surprise.

Sharp, opinionated, and optimistic, the petite but robust Mme. Perriand keeps her sights trained firmly on the future and does not dine out on twice-told tales of past glories. When asked, for example, about what she thought about the current state of French contemporary design, and specifically the work of Philippe Starck, almost 50 years her junior, she narrowed her eyes puckishly and answered, "I don't judge my contemporaries. I have enough to do myself."

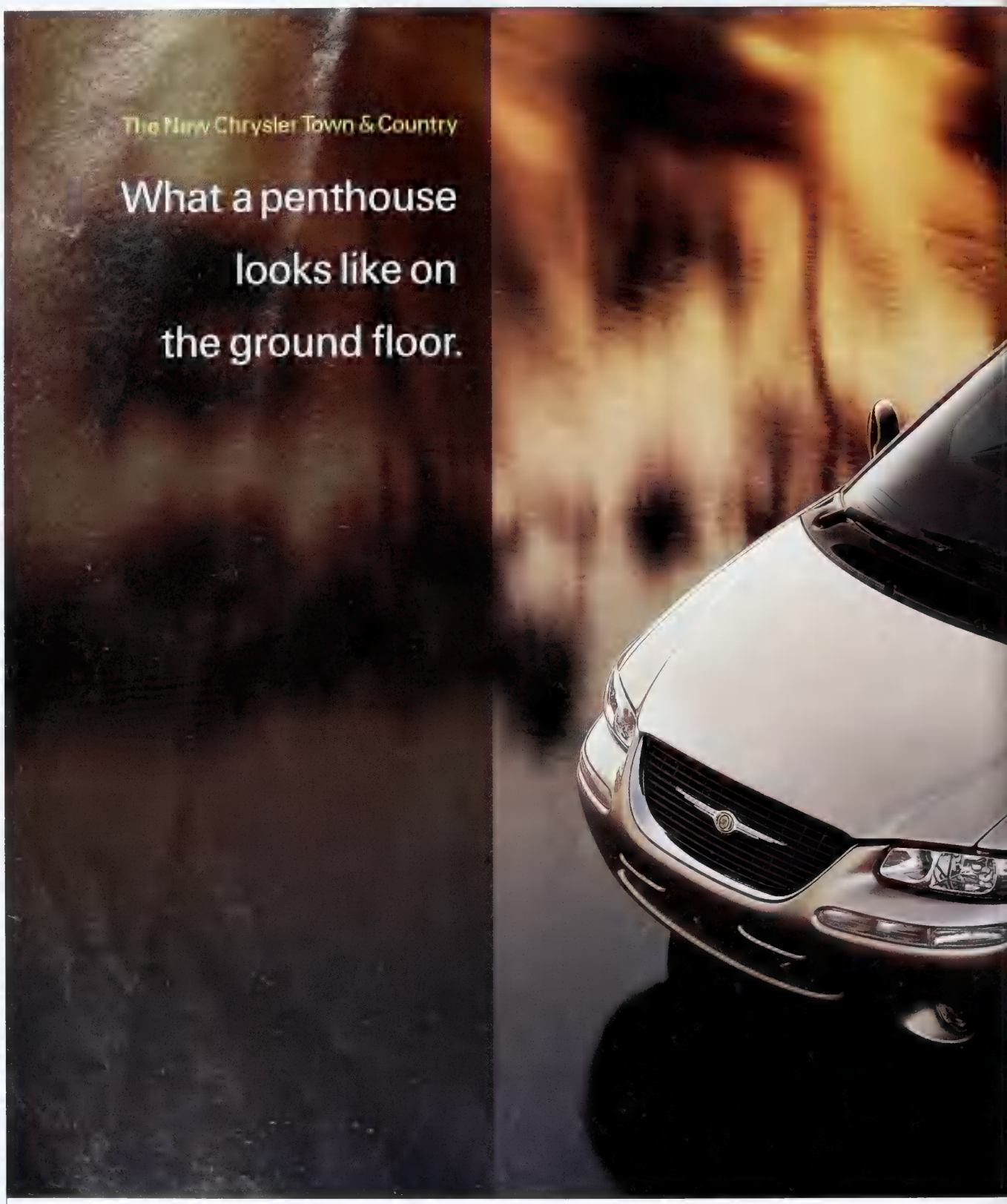
And indeed she has. Among her several recent projects, all in Paris, are a teahouse for UNESCO headquarters, new premises for the renowned Louise Leiris Gallery, a sailcloth screen for the library of her Left Bank studio, and the installation design for a retrospective of her career held in 1996 at the Pompidou Center. That exhibition, "Charlotte Perriand: Interior Equipment," is now on view under the auspices of the Architectural League of New York at that city's Urban Center through January 31.

In the spring, Mme. Perriand is publishing in France her long-awaited memoirs, which architectural historians hope will shed further light on her professional relations with such major figures as her great mentor Le Corbusier, his cousin and partner Pierre Jeanneret, and her later collaborators Fernand Léger and Jean Prouvé. Perhaps there will also be more details about her private life, over which she has always drawn a discreet veil.

Celebrated though she may be for her bent metal-tube furniture of the 1920s, several pieces of which are still manufactured by Cassina, Mme. Perriand is much less well-known for the very different designs she produced after her iconic swivel chair, adjustable chaise longue, and Grand Confort club chairs. "In 1927, when I began to work with Le Corbusier, the new technology of metal was the up-to-date means of expression," she explained as she sat in her East Side hotel during a break from her heavy round of public appearances and sightseeing. "I had to work with metal and forget >



*A twenty-something Charlotte Perriand (top) strikes a gamine pose but averts her face in the 1928 chaise longue she designed with Le Corbusier and Pierre Jeanneret. Her 1928 swivel chair (above left) is another classic from her metal tube period. The 1952 wood bookcase-room divider she and Jean Prouvé designed for Tunisia House at the City University of Paris (above center) owes much to Japanese design. Mme. Perriand (above) recently at her UNESCO teahouse in Paris.*




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E N G I N E E R E D T O B E G R E A T C A R S

*"Le Corbusier gave me a way of thinking that remains very much alive," says his protégé Charlotte Perriand. "I always find myself referring to him"*

wood. To me, wood was over with and I had to detach myself from it in order to be modern."

Like Le Corbusier, whose renown also rests largely on his machinelike designs of the 1920s, Perriand within a decade began to see the expressive limitations of the high-tech approach, and with him turned toward natural materials and vernacular forms. "Things evolve," she said. "For the 1935 Brussels exhibition I designed a wood and woven-straw chair made completely by hand. And why not? From that moment on, I decided I would not exclude any material from my work."

Perriand left Corbu's office in 1937, in part to escape from his overpowering shadow. Her career took a decisive turn when in 1940, the year the Nazis invaded France, she decided to accept an offer from the Japanese government to advise that nation's home furnishings industry on modern methods.

Yet instead of trying to westernize Japan, Perriand was captivated by the country's classical design heritage. "The influence of Japan on my work was very great," she recalled. "What astonished me was the rapport between the interior of a house and its relation to the landscape. Another revelation was the way in which houses were based on modular elements—the tatami mat and sliding wall panels. That had been our modern dream of standardization, but in traditional Japan it had already been achieved. You could buy those elements in a store like you would buy carrots, and you could build houses without architects. And though there was a formula, which you'd think would be uniform, it was not. The same module could be used for houses on all kinds of sites—flat, hilly, or seaside. But in all of them there was a relationship between the house and landscape, the Confucian balance between man and nature, that was very, very important."

Japan's entry into World War II prevented her from going back home. In 1943 Perriand made her way to French-speaking Indochina (present-day Vietnam), living in Saigon until she was at last able to return to France in 1946.

Perriand arrived in Paris with a new family: her second husband, Jacques Martin, who went on to become a top executive at Air France, and her daughter, Pernette, who recently accompanied her mother on her triumphant trip to New York. Though Perriand never mentions him now, earlier she had been married to a rich, older Englishman named Percy Schoolfield, who paid for her architecture lessons with Alfred Roth, a pioneer of early Modernism and one-time associate of Corbu's. Like other design-aware young women of her generation, Perriand had been steered toward an education in the arts and crafts and had to pick up her formal architectural training later on.

Perriand's unusual career shift to a male-dominated profession makes her see Le Corbusier as quite different from the macho martinet he is often reported to have been. True, when the 24-year-old Perriand went to the architect's offic to ask for a job, he first tried to brush her off by cracking, "W don't embroider cushions here." And yet, Perriand insiste "Le Corbusier was not an egoist. On the contrary, he opene me up to new things, and I needed opening, I needed ne things. Le Corbusier gave me a way of thinking which remair very much alive. I always find myself referring to him."

Soon after her return to France, Perriand rejoined force with Le Corbusier, though she didn't formally rejoin his offic Corbu's major postwar project, the Unité d'Habitation apar ment building in Marseilles, required the particular insight his former interior design specialist. Her prototype kitchen f the innovative building's compact housing units was a marv of functional organization but at the same time a handsom composition, recalling both Japanese wall cabinets and th work of such modern artists as Piet Mondrian. A further ou growth of the all-in-one work-and-storage station was th room divider she and the furniture designer Jean Prouv devised for the Tunisia House dormitory at the City Unive sity of Paris in 1953.

On the modern decorative arts market, those Perrian Prouvé bookcase-cabinets now cost in the vicinity of $10,00 a price equivalent to the most desirable and roughly simil case pieces by her greatest midcentury counterparts, Charl and Ray Eames. But whereas Ray Eames late in life expresse horror that the couple's intentionally affordable furnishin for young people had become expensive collector's items, Pe riand has no such compunctions.

"I'm interested when people collect my authent work," she said, "but I'm not interested in reproduction which are usually badly adapted. If the copies were good wouldn't mind." She is not referring of course to the supe Cassina re-editions of her classic designs of the 1920s. All t pieces included in the current Perriand show were donated the designer herself to the Pompidou Center, and a few othe still remain in her apartment down the street from the fas ionably hip Hotel Montalembert on the Left Bank.

Looking over the century whose design identity she h done so much to define, Mme. Perriand has firm ideas abo the best and worst aspects of the modern epoch. On the po tive side are the astounding advances in communications a information technology. "The rapport between work and hor is going to create a new civilization," she said, and her pe spective over close to a century of profound scientific a social change makes one disinclined to doubt her. On the ne ative side is the harm done to the environment on the road modernism. "Pollution is the biggest problem today," she sa "We never thought that our way of doing things was going pollute the planet. We have to be very prudent when we lo at progress. But we should always go forward, not back." ■

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# ANGLO-AMERICAN FOREVER

*Collecting fads come and go, but the perennially appealing English and American furniture of the Georgian age continues to be the backbone of the antiques market*

By Martin Filler





*Hot trends in English and American antiques include hall seating such as a Regency-style mahogany armchair (top) and one of a pair of Victorian ebony and mahogany benches (right). Also popular are light woods, as in a pair of oak William IV armchairs (above). Old finishes are big news, typified by a grain-painted Pennsylvania tavern table, 1740–80 (above center*

**Every decade rediscovers** a forgotten period in the history of desig In the 1960s it was Art Nouveau, in the 1970s Art Deco, in the 1980s Bi dermeier, and in the 1990s—a decade notoriously slow in defining itself—it classical Chinese. But decade in and decade out, nothing seems to shake th abiding affection that the American collecting public has for English ar American antiques from 1700 to 1850.

Evidence of that constant taste will be found in abundance at Ne York's Winter Antiques Show, the 44th edition of which is being held th year at the Seventh Regiment Armory on Park Avenue from January through 25. Such is the national drawing power of that annual fixture on th collecting calendar that the city's leading auction houses cannily schedu their major Americana sales around this focal event.

Even in an enduring style, the antiques market never remains static f long. What is popular in English and American furniture today is significant different from what was sought in earlier decades. The pronounced 1990s pre erence for simplicity, or at least the semblance of it, is reflected in the ne desirability of original, unrestored finishes. This shift from the longstandi American love of pristine condition is one of the most telling recent deve opments in antiques collecting. For many years, dealers felt compelled to shi up old furniture, often ruining the subtle patinas that build up on wood ov centuries of use. Imperfect painted finishes were similarly "brightened," even fully redone in colors and motifs closer to contemporary fantasies of wh the past ought to have looked like.

Insecure collectors unfamiliar with the pleasingly shabby look of m inherited objects and the less-than-meticulous housekeeping habits of ma old-money families were put off by crusty wood surfaces and fading paint. To many Americans, high polish indicates high income. Fortunately, more sophisticated specialists have appreciated the unmistakable stamp of authenticity that untouched condition confers on furniture. Now more collectors agree, and such pieces are commanding premium prices because of their relative rarity.



This changing attitude was seen in two important single-owner Americana auctions held in New York: the Adolph Meyer sale at Sotheby's in 1996 and the Kay and Richard Barrett sale at >

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*Masterpieces of high-style American cabinetmaking have remained stratospheric for so long that collectors in the lower-five-figure range have homed in on the forceful presence of furniture by rural artisans*

Christie's in 1997. Both highly personal, museum-quality collections contained a number of items in the original finish now so highly prized. This could well be part of a "trickle up" taste phenomenon: As mail order catalogs promote furniture in faux-aged finishes to a mass public, a new high-end audience is emerging for the real thing.

Another trend in English antiques is toward woods lighter than those favored by earlier generations. Through the end of World War II, the dominance of dark mahogany Georgian furniture was absolute. Gradually the lustrous, honey-colored satinwood typical of the latter part of the reign of George III, contemporary with the Federal period in the United States, came into fashion again. Traditional interiors of the 1960s thereby had a much warmer aura than those of the 1940s, even rooms in which Georgian furniture remained the constant.

Walnut was a costly, high-status wood in England during the reign of William and Mary, which preceded the Georgian era. In the colonies, that wood was more abundant and affordable. Cherry was also more plentiful in the colonies, but maple and poplar were rarely used in the mother country. Though top-flight Americana can equal and often exceed English masterworks in quality and price, the Georgian standard continues to rule on the worldwide market.

The 1980s rediscovery of Biedermeier and its related European styles helped spur an even wider interest in lighter-colored woods in English and American antiques. The birch so characteristic of Biedermeier and the *bois clair* of the Charles X style in France had almost no direct parallel in England. An unusual pair of English library armchairs that sold at Sotheby's in New York last spring illustrates the trend toward paler tones. Made of light-stained oak with ebonized details, these Charles X–inspired chairs date from the 1830s, during the reign of William IV, who followed the four Georges and preceded Queen Victoria. Expected to fetch between $10,000 and $15,000, they brought $25,300. Interestingly, they had last sold in 1995 at the Sotheby's estate sale of New York decorator Robert Metzger, when they went for $19,000.

Nougat-toned walnut pieces of all periods, from the choicest burl-inlaid William and Mary chests to Victorian occasional tables, are among the hot antiques of the moment. Even when richly embellished, lighter colored woods seem to imply greater informality than darker finishes, and they work particularly well with the pale neutrals that have dominated 1990s decorating. Prices for light walnut have skyrocketed in the past year, with extraordinarily high results at two Christie's sales in London last spring. And at Christie's in New York last May, a fine but rather plain George I walnut chest sold for $123,500 over a top estimate of $50,000.

English hall chairs and benches are another growth area in antiques. A generation ago these sturdy mahogany, walnut or oak seats were still relegated to the corridors of large English houses and institutions, a vestige of the days when callers of lesser rank would be kept waiting on non-upholstered pieces outside the drawing room. Clever decorators rediscovered such chairs both for their boldly sculptural outlines and their usefulness for many things—except seating. Hall chairs are now found throughout the house, from bedside occasional "tables" to useful bases for stacks of art books.

At Sotheby's "Celebration of the English Country House" sale in New York last year, a handsome if unsittable pair of Victorian hall benches went for $28,750, more than twice their top estimate. Even a "Regency-style" hall armchair, that is to say a later reproduction, brought $3,162, more than double its low estimate.

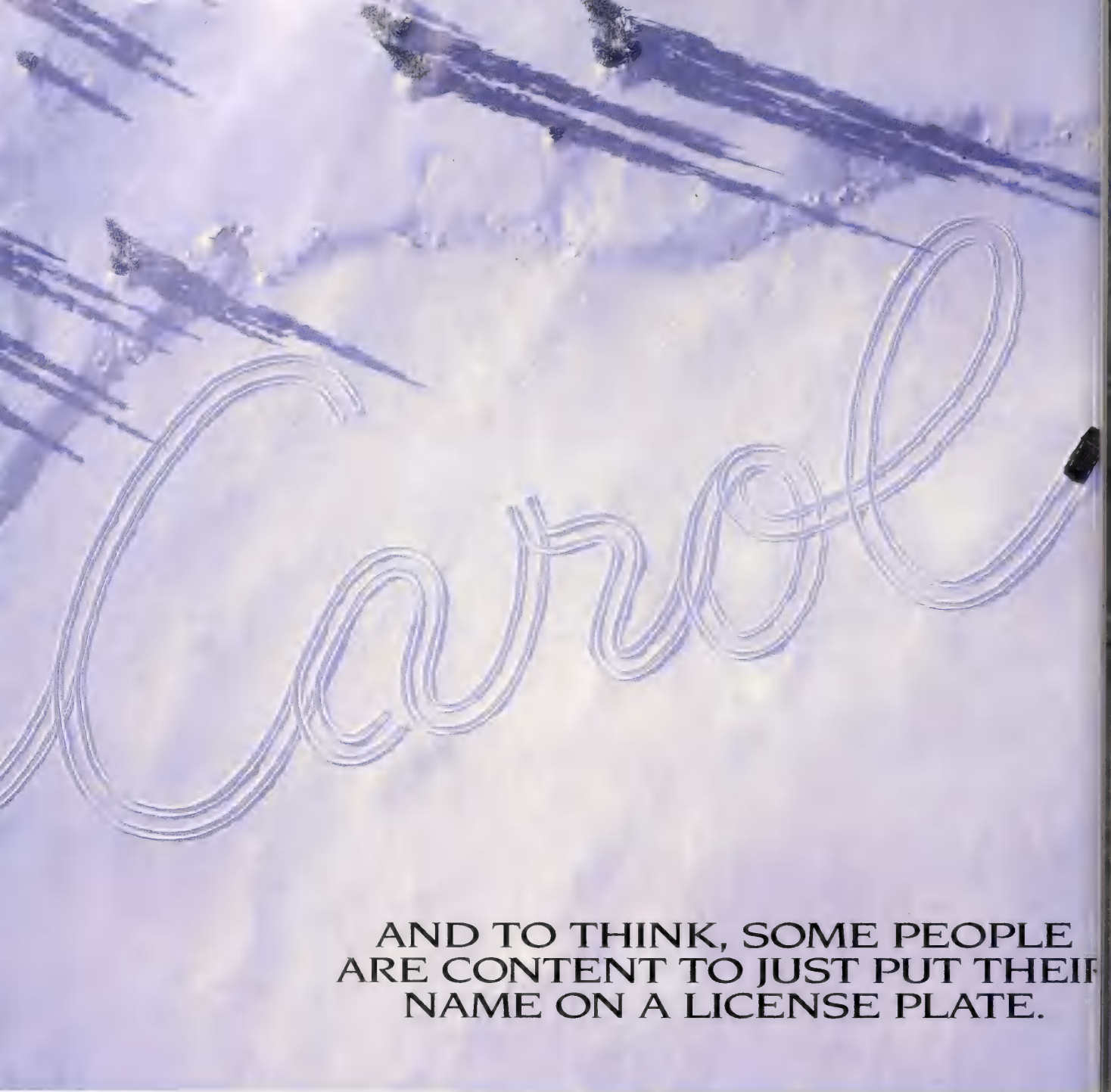
American furniture is no less subject to changing preferences. Masterpieces of high-style American cabinetmaking—such as Newport Queen Anne, Philadelphia Chippendale, Boston Federal, and New York Classical—have remained stratospheric for so long that collectors in the lower-five-figure range have had to look elsewhere. Many have homed in on pieces that rely not on the exquisite craftsmanship found in the rich coastal cities, but on the bold proportions and forceful presence of furniture made by rural artisans.

A fine example that combines both handsome lines and less-than-perfect condition is a grain-painted Pennsylvania tavern table sold at Sotheby's in New York last year. At $4,600, just under its low estimate, this well-worn piece was a superb buy for someone who prefers country character to cosmopolitan chic.

Barring any unforeseen upheavals in the market, visitors to the Winter Antiques Show and the Americana auctions will find prices for most 18th- and 19th-century American furniture to be steady. Big-ticket showstoppers and rarities will always excite the most interest, of course. But there is so much good, easy-to-live-with furniture made on both sides of the Atlantic during the last golden age of hand craftsmanship that the Anglo-American standard is likely to remain the bread and butter of the antiques trade for many decades to come. ■




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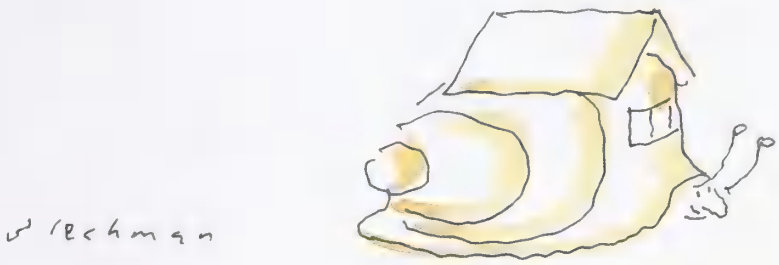
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# DESIGNERS AT HOME

**Many of us were charmed** by the lovely Charlotte Perriand, the 94-years-young French designer, when she made her first visit to New York City to accept a lifetime achievement award from the Brooklyn Museum of Art this fall. Her work with Le Corbusier and later has impressed us over the years, so we took the opportunity to have our contributing editor Martin Filler interview her for this issue. As she accepted her award, she reminded us that the next century is in the hands of the young, and she expressed great confidence in what they might bring to the world of design.

Present for her tribute was a notable representative of that group, Chris Lehrecke, who was honored at the same event with the museum's Young Designer Award. You have seen Chris's furniture frequently in our pages, and the future of style does indeed look promising as we anticipate this 39-year-old's contributions in the years to come.

Lehrecke's furniture these days falls into the same tradition as that of Christian Liaigre, whose handsome retreat on a French coastal island appears in this issue. I was eager to publish this house because I greatly admire Liaigre's strong taste, his way with wood, and the warm minimalism of his interiors.

Work by designers like Chris and Christian is powerful and pure, and it makes beautiful photographs, which is certainly helpful in our business. That's one reason why I was intrigued to learn that Vicente Wolf has decided to spend a significant part of his time doing photography, in addition to creating the graphic interiors and furnishings for which he is so well known.

I took our art director, Andrzej Janerka, to Vicente's Manhattan loft to see his photographs and his rooms, and we decided on the spot that Vicente ought to marry those skills in a photo shoot for House Beautiful.

In another loft not far from Vicente's, I also made a spot decision to publish. This is the new home of the architects Hugh and Tiziana Hardy, where I was overcome by the beauty of the open space with its partial walls, the juxtaposition of old and new, the sophisticated patterns and colors. By the time Tiziana sat me down to tea in the intimate sitting room adjoining their fabulous ballroom, I was still dazzled, but feeling very much at home and a little bit in love. And that's the kind of magic we hope strikes you when you read this special issue on designers at home.

Louis Oliver Gropp

EDITOR IN CHIEF

# A HARDY WELCOME

*A big ballroom flanked by cozy little spaces is Tiziana Hardy's dazzling design solution for a loft that had to suit her husband Hugh's dedication to preservation and her own passion for bare, light-struck rooms*

By Susan Zevon
Photography by Scott Frances

*The architect preserved clear evidence of the original industrial loft—the network of overhead pipes and valves, the cast iron columns—even in the ballroom, with its blue wall color inspired by houses in India's Brahmin villages. Opposite: A dollhouse designed by architect Charles Moore for the Hardys' daughter stands in the entrance. The hallway, lined with prints by Richard Estes, leads from the front door past Tiziana's office and a guest room.*

**"It was either move or get a divorce,"** Tiziana Hardy says. When she and her husband, Hugh Hardy, were drawing up plans to renovate their Greenwich Village brownstone, they couldn't agree on anything. Tiziana is a Venetian-trained minimalist who wanted to relocate her ground-floor kitchen and open up the 19th-century town house to the sunshine. Hugh, a founder of Hardy Holzman Pfeifer, a firm known for its award-winning preservation work, most recently the New Amsterdam Theater on Manhattan's famed 42nd Street, told his wife her scheme was "an act of barbarism."

Starting over was the only answer for this couple, known for the warmth with which they welcome every friend and worthy cause into their home. After a lengthy search, they settled on the top-floor loft in a building in Manhattan's NoHo, a downtown commercial neighborhood (bordering the famous SoHo) undergoing the latest wave of gentrification. The loft, which had never been renovated, was especially appealing to the couple as an architectural blank slate.

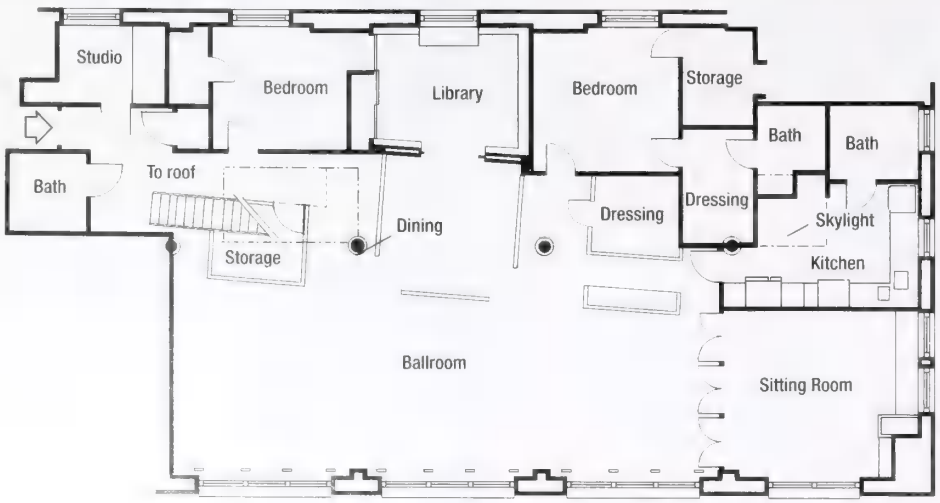
That a home is the wife's domain is an Italian tradition Hugh Hardy deferred to when he agreed to be the client while his wife became the project's chief architect. Tiziana Hardy, drawing upon memories of salons in Venetian palazzos, devoted 736 of the loft's 3,000 square feet to one grand and sparely furnished room. It serves as a ballroom for parties, musical evenings, and gatherings to benefit the many New York City organizations the Hardys support.

As soon as you enter the apartment, you face a metal staircase that will lead to a future roof garden. New wall partitions that do not reach the ceiling offer the promise of spaces yet to be explored. Even in the jewellike dining room, shortened walls are reminders of the loft's size, and exposed pipes are reminders of its original purpose. The dining room's stuccoed walls rubbed with aluminum powder shimmer at night when lit by a Murano glass chandelier, a replica of one the Hardys admired in a Venetian museum. The sumptuous five-by-five-foot fixture was their one major extravagance. All the other furniture was recycled from their old house with just a bit of reupholstery.

Dinner guests sometimes overflow into the deep blue book-lined library, and the Hardys' two grown children and their friends enjoy cozy pasta dinners in Tiziana's sunshine-yellow kitchen. At the far end of the ballroom, a small sitting room is tented by a quilt made from wedding saris. Tiziana's design studio is also part of the loft; Hugh's office is within walking distance. He claims himself in every way a satisfied client.

*"I feel energized by living in one extraordinary light-filled space," Hugh Hardy says. "Before, we were compartmentalized up and down the stairs among small dark rooms"*






*Under a spectacular chandelier, aluminum chairs surround a dining table with a navy blue base topped by lacquered chipboard, designed by Hugh Hardy (opposite). Above: A painting of Hugh Hardy's grandmother and great-uncle occupies a place of honor in the library, where bookshelves are made from blue-lacquered chipboard. Left: Plan, with entrance at far left, shows how the ballroom sweeps along the length of the loft, narrowing to become a sitting room.*

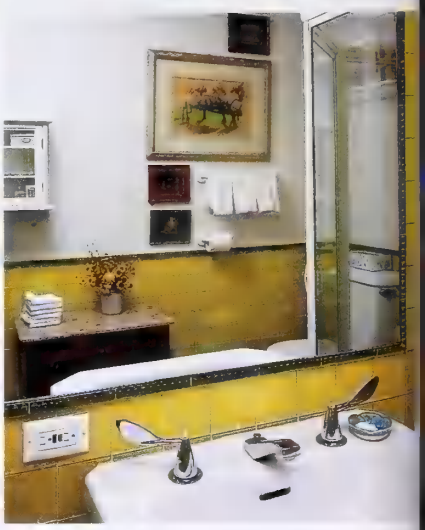






*Among the pleasures of the loft, clockwise from below: The skylighted kitchen, where Hugh and Tiziana Hardy, seen here, dine when alone, and where she, a virtuoso cook, displays another side to her creativity. The guest bath. In a design concession to her client-husband, Tiziana covered the bedroom walls with French ivy wallpaper. Photographs in sitting room are all by Evelyn Hofer; the table with tilted legs came from Art + Industry. Opposite: The Hardys brought in part of the chair collection at their Berkshire County house.*











*ballroom.*
*h Hardy's private and*
*etimes public recital*
*. Wide-plank pine floor*
*made from trees*
*ounding the Hardys'*
*ntry house which*
*e downed by a tornado.*
*erican Empire sofa*
*reupholstered in*
*ence House fabric.*

ORE DETAILS, SEE READER INFORMATION

# HOMING INSTINCT

*Île de Ré, the landscape of his childhood, is not only a place to which French designer Christian Liaigre returns to restore himself; it is the root of his aesthetic life*

By Christopher Petkanas
Photography by Jacques Dirand
Produced by Carolyn Englefield



*Christian Liaigre added a vestibule, the only real hit of color in the entire house, as a buffer between the street and the salon. On the mantel of the delicate 18th-century fireplace, coral brought back from Bora Bora, where Liaigre designed the Club Méditerranée. Vegetal floor covering from Tunisia; bench and cotton-covered upholstery by Liaigre.*







**Christian Liaigre likens the vernacular style** of Île de Ré, a small island off France's Atlantic coast where he spent much of his childhood, to that of the Shakers, which the observer cannot help but find reflected in Liaigre's own.

"From the severe featureless houses that turn their backs on the world to the interiors paneled against humidity, there is not a grain of excess in the way people here have always lived," says Liaigre, whose compassionate brand of reductionism (or minimalism with heart, if you prefer) has made him one of the most influential designers of the past ten years.



***Napping in the salon on his deep linen-covered Opium sofa (opposite above) is a big summer activity. Opposite below: Blackened mahogany Ré armchairs with leather seats are also by Christian Liaigre; cordovan leather screen is 18th century. Glazing the vestibule meant a minimal spatial interruption. This page, from the top: Liaigre recaptures his childhood on the French Atlantic coast. The designer has hired a landscape architect to address the garden, where aperitifs await guests. The stoic facade of Liaigre's 18th-century house.***

And yet functionalism has never preempted beauty on Île de Ré, source of some of the country's finest potatoes and salt. "With very little means, people have made and surrounded themselves with things of aesthetic merit," observes Liaigre. "In the old days, sailors returned home from their voyages with furniture in the dark woods I love. I wanted my house to make reference to both their travels and my own. Everything I put in it is like a souvenir brought back from an exotic trip."

Liaigre's two-story village house, the partial remains of an 18th-century monastery, is grand by Ré standards. Gray shutters (those of fishermen's houses are green), a triple *genoise* (the stack of canal tiles at the roofline), and an extravagant sweep of garden give it away as a *maison bourgeoise*. As the former residence of the local sculptor, it is also the only house on the island with a chiseled stone frieze snuggled under its eaves.

Buying the property four years ago, Liaigre was moved by the sculptor's choice of motifs: harps and doves. The neglect suffered during World War II and the modern makeovers inflicted in the fifties enchanted him less.



"This is a small house to begin with, and the way it was chopped up after the war into little war-

*The kitchen is the most trafficked room in the house—no surprise there. The fireplace is the only element Christian Liaigre did not design. Pine cupboards below teak counters he stained with tar "because it amused me to use the same product Île de Ré sailors use on their boat hulls." Chestnut wood stools betray his admiration for rustic vernacular furniture, in this case from the Adirondacks. Table, bench, and picture rail—a reference to the rails on which nets are dried in the island's boat hangers—all in the African wood wenge. Navigation maps are of islands Liaigre knows and loves.*

FOR SOURCE DETAILS, SEE READER INFORMATION







*In Christian Liaigre's bedroom (above), an outsized wenge mirror is posed directly on the floor rather than hung. A folding luggage stand in the same wood has linen straps. For a guest room (below), Liaigre designed beds whose headboards are woven with island rushes in the same manner as chair seats. Opposite above: For his own wenge bed, named Ré, Liaigre drew inspiration from the Shakers. Opposite below: The teak bathroom is used by the occupants of the three bedrooms. Towel hooks are numbered.*

rens made it seem even smaller," says Liaigre. Ripping out a number of room partitions and doorways was the first order of business. Linoleum flooring and flowery fireplaces were other disposables later removed.

With the building restored to its original layout, living here was better than before but still not ideal. On windy days the salon was blasted with sea air every time the front door was opened, a problem Liaigre solved by adding a trim, rectilinear, glass-paned vestibule that also serves as a repository for all the sandy accessories of beach life. A palette of browns, blacks, grays, and khakis has the run of the house—except here. When the painter asked Liaigre what color he wanted the vestibule, the designer told him to crack open a crab and study the inside of the shell.

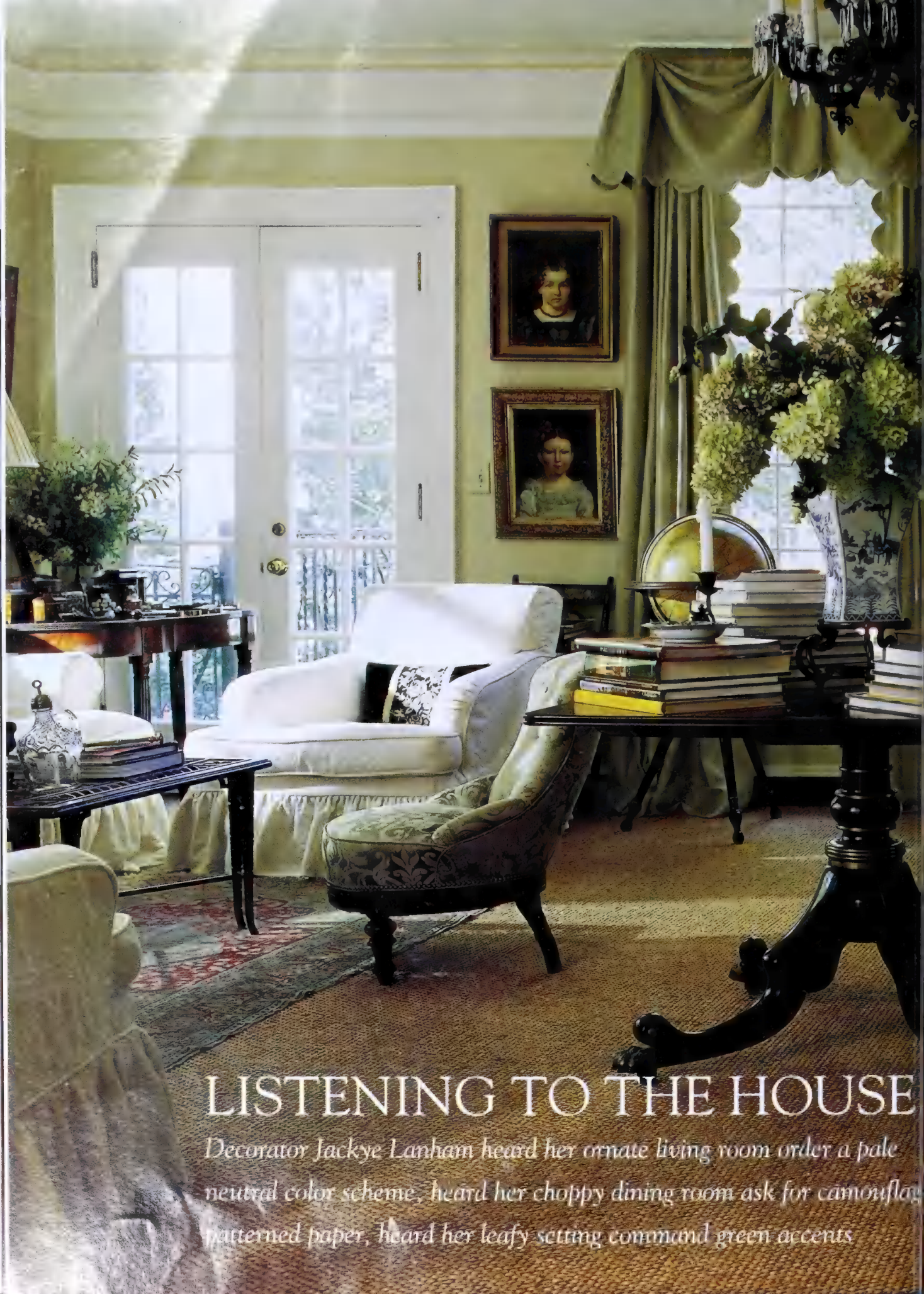
While Liaigre could have easily gone on making "improvements," he drew the line after redoing the floors in wide planks of raw oak and nailing up, then whitewashing, pine paneling in all the rooms. The second floor's lone bathroom communicates with none of the three bedrooms it serves, resulting in some moments of awkwardness, but Liaigre seems prepared to live with them. "Ideal," it turns out, never interested him. "If you come for four-star comfort, you have come to the wrong place," he says of his retreat. "This is a vacation house. Have you noticed there is no heating? In winter we get along just fine with heavy sweaters and lighting a fire."

If the brawny but still somehow sensual furniture in Liaigre's house makes a deep bow in the direction of Asia, that's because he designed it following trips to Thailand, Tahiti, and Malaysia. Afterward, the world never looked the same to him again. Most of the pieces are in his preferred wenge, a rich, oily black-brown wood from Africa. A profusion of objects and pattern were never a possibility because they would have intruded on the calm and anonymity he sought to create. Besides, objects and pattern are very un-Île de Ré.

"I am always digging for the roots that reveal the place," says Liaigre. Clearly he has found them.

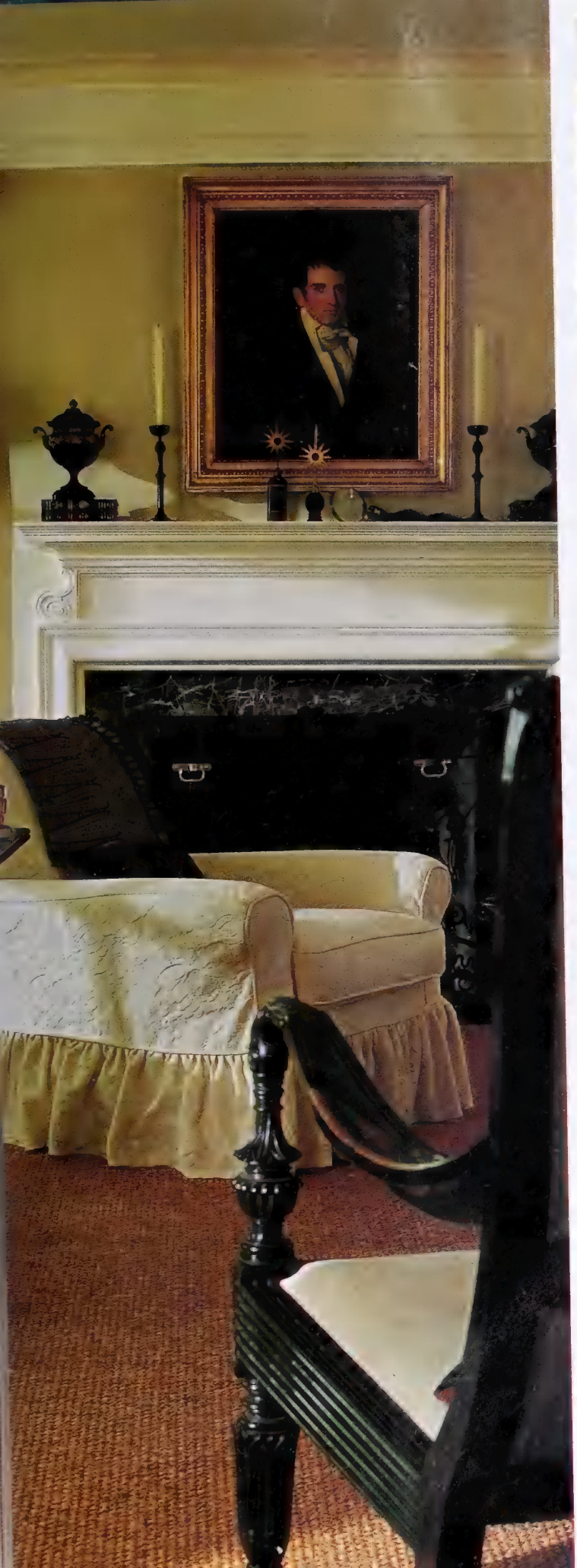






# LISTENING TO THE HOUSE

*Decorator Jackye Lanham heard her ornate living room order a pale neutral color scheme, heard her choppy dining room ask for camouflage patterned paper, heard her leafy setting command green accents*





By Elizabeth H. Hunter
Photography by Jeff McNamara
Produced by Dara Caponigro

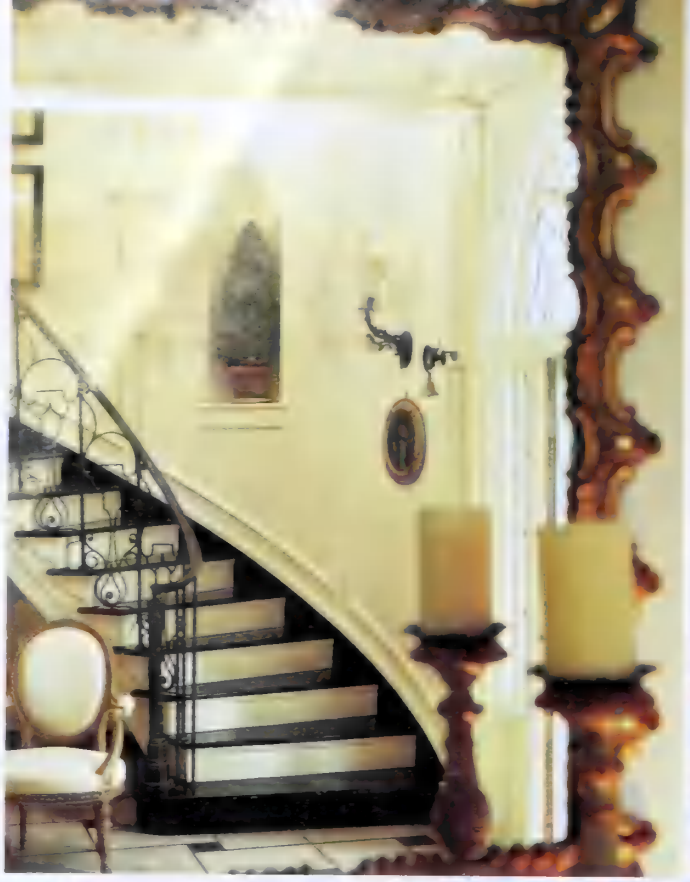
**"What I like about decorating** is that each job is so different," says Jackye Lanham, an Atlanta interior designer who prides herself on keeping personal preferences out of her work. "I have clients who love pattern and I don't at all, but I like the challenge of working with it. The same goes for autumn colors or very formal rooms. I'm the crew and my client is the captain."

This flexibility made Lanham the perfect designer to cope with the idiosyncrasies of the 1920s house where she lives with her husband, Bill, and their West Highland terrier. For example, she knew that wall pattern would be essential in the dining room, an awkward space with eight-foot ceilings and off-center windows and doors. "The toile's busyness keeps you from noticing all the defects, whereas plain walls would have made them glaring," says Lanham, who even covered her English Regency sofa in the same fabric so it would blend in.

Not all rooms in Lanham's house are awkward, however. The oval entrance hall and many-windowed living room are elegant, high-ceilinged spaces with elaborate pilasters and woodwork. "But this isn't typical of Atlanta," Lanham explains about the house designed by O.J. Southwell, a native of Louisiana, and remodeled for her by Atlanta architect Norman D. Atkins. "It's not the usual brick or Georgian or even symmetrical. Here rooms go off at angles from the entrance hall."

Lanham loved the shingle, granite, and fieldstone hybrid, as she calls it, the minute she rode up the long, curving drive and saw it half-hidden in a

*Jackye Lanham kept her living room (left and above) plain and simple—white damask slipcovers, wall-to-wall sisal, linen curtains—so as not to detract from the handsome woodwork or the green vistas outside.*









*"Every room needs a touch of black and a touch of gilt," says Lanham. In her entrance hall (top left and right), black takes the form of an airy wrought-iron stair rail (reflected in a gilt-framed mirror) and a leaded-glass spiderweb for the bac Ann. Above left: Anteroom off the kitchen. Above right: In the study a moss mohair sofa continues a green theme. Opposite, clockwise, from top: Arch of the toile-covered dining room frames a collection of sketches and drawings. Silhouett and Staffordshire dogs in the breakfast room. Portrait is early-19th-century French; Anglo-Indian chairs are ebony.*









nest of old trees and lush shrubbery. Indeed the greenery inspired the color scheme of the house. Large windows in every room let in vistas so leafy that verdant accents were the only way to go. "I couldn't interrupt those views with a clashing color," says Lanham.

The architectural endowments of the living room give it an English country-house stateliness that is perfect for Lanham's 19th-century furniture as well as for her collection of portraits, some bought in England, some from Toby West, a dealer in Atlanta. "Most were painted in the early 19th century," says Lanham. "I love everything made between 1800 and 1840—silver, porcelain, tables and chairs."

Despite its grand woodwork, imposing paintings, and fine antiques, the room is low-key and inviting—the best possible illustration of Lanham's personal design philosophy: "I like soft, pretty rooms where nothing screams at you. I want people to say 'I love this place' but not know exactly why."







*Walls are patterned in both upstairs guest rooms because "they are such little boxes." The New England ambience—American chest and framed engravings (opposite top)—is an homage to Lanham's Maine-born mother. Opposite below: Sleeping in this ferns room with its wide window is like sleeping in the woods.*



*A Thai teak Buddha sits serenely on a 1940s French limed-oak pool chaise, one of many unexpected harmonious juxtapositions in Vicente Wolf's Manhattan loft. Photos by Diane Arbus and Robert Mapplethorpe add a graphic edge to the calm aura.*



# THE VICENTE VARIATIONS

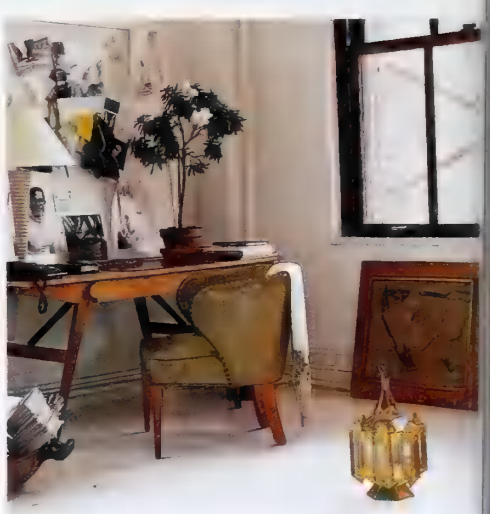
*Vicente Wolf's own photographs of his New York loft show a home port for treasures he finds on his travels and a studio for evolving design ideas*

By Martin Filler  Photography by Vicente Wolf  Produced by Dara Caponigro

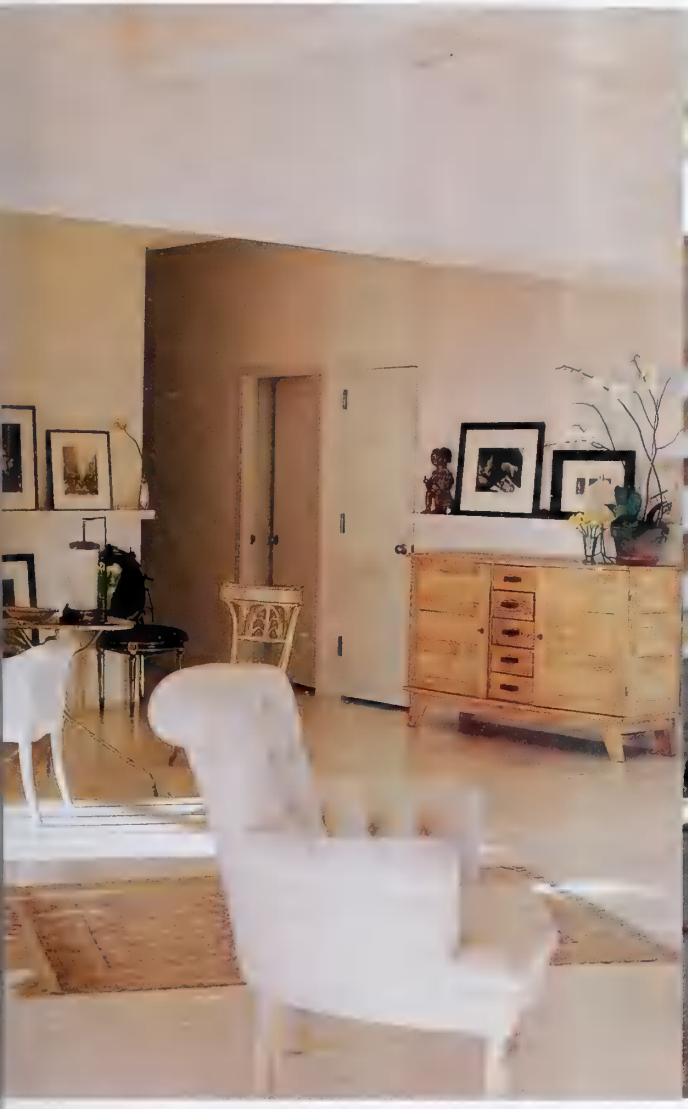
**Every designer's own home is,** to a certain extent, a private laboratory for working out ideas. Yet few such places change as constantly as Vicente Wolf's New York loft, where he has lived for the past nine years. It's easy to see why he has stayed. The generous 1,600-square-foot space commands breathtaking skyscraper views to south, north, and east, making that major Manhattan amenity, light, the basic organizing principle.

"It's like a blank canvas," says Wolf, "a constantly evolving stage where I experiment with things I want to introduce into my work. I travel about two and a half months a year, and I'm always bringing objects back from my trips. It's interesting because they always seem to fit. Sometimes I don't think something will fit in, but then the whole place adjusts."

Wolf manages to make his considerable skill at combining strongly sculptural pieces of all kinds appear to be random good luck. Yet his ability to create unlikely dialogues across centuries and civilizations is neither accidental nor merely intuitive. First, he is not a provenance snob and is just as likely to seize upon the merits of a funky 1940s upholstered chair found at a flea market in upstate New York as those of a superb 18th-century Chippendale armchair that has been in his home for more than fifteen years. Second, his view of design is truly global. "I try to



*Vicente Wolf never worries about adding one more seemingly disparate element into his bold mix because his sense of placement and feel for furniture as sculptur pulls the oddest pairings together. A gilded Louis XVI bench (top left) is angled across from a whimsical 1940s French armchair. Top right: In front of a 19th-century artist's table, a Thebes stool from a flea market. Above: Another bargain the nailhead-trimmed chair that pulls up to a 1950s desk Wolf found in London.*





it each continent once a year," says Wolf, and he strong presence of objects from Asia, Africa, nd the Near East gives the more familiar Euro-ean things a context that makes you look at verything with a different perspective.

Though furniture and accessories often ome and go in Wolf's loft, the one constant is his rst-rate collection of 20th-century photographs. lack-and-white images by major figures from Man Ray to Robert lapplethorpe, Alexander Rodchenko to Diane Arbus are both nifying design elements and windows into other worlds. Vicente Volf's interiors have always seemed to be ready for the lens, so it is ot surprising that the designer is now spending significant time as photographer, capturing his own work, exotic travel locations, nd even advertising pictures for design firms such as Anichini.

The white envelope puts all the emphasis onto individual easures that may seem off-handedly placed but are quite precisely ranged. Far from being a minimalist, Wolf might be called an sentialist. He gives every component of his personal environ-ent the chance to display its intrinsic nature to best advantage, minding us that the acquisition of beautiful possessions is only ie first step in making them truly our own.

***Dinner for two, never more, is served at a small French metal table (above left). The chairs are Italian Neoclassical in addition to an asymmetrical 1940s upholsterer's floor sample. Above right: Between meals, the tabletop holds a Turkish lantern and a head of Buddha. Below: With the same confidence he applies to objects of many cultures, Vicente Wolf arranges his exercise equipment, a wall-mounted television set, and master photographs next to windows with a spectacular skyscraper view.***




ABSOLUT BOOK



*Vicente Wolf wakes up surrounded by his own designs, including the upholstered bed and his bed linens for Thief River. Behind the French iron table are photos of bamboo stalks by Wolf. Photos propped on the windowsill and an easel on the floor include works by Weegee and Walker Evans.*

FOR MORE DETAILS, SEE READER INFORMATION



# DECORATING WITH ABANDON

*Unconstrained by period or provenance, Robert Couturier buys whatever strikes his fancy and then puts it all together, creating an exotic mélange of remarkable warmth and ravishing color*

By Christine Pittel  Photography by Fernando Bengoechea  Produced by Carolyn Sollis



*The holly-patterned tin lanterns over the Brunschwig & Fils damask-draped dining table are actually Macy's Christmas decorations from the 1940s. Opposite: A lattice pattern adds texture to the red paint on the living room walls, and decorative arabesques mellow the modern window draped in Kirk Brummel silk.*



**Unfazed by bold gestures,** Robert Couturier led with red. When the French-born, Manhattan-based decorator spotted the crimson, coral, and acid-green peppermint-striped silk now voluptuously framing his living room windows, he pulled out his checkbook. "When you do your own apartment, everything falls into place very quickly since you know what you like," he says. So there was no hemming and hawing about the paint on the walls behind the curtains—which is definitely red. "I need to feel protected, and strong colors have that effect on me," Couturier explains, leaning back against a sapphire blue sofa and savoring his first smoky sip of lapsang souchong tea.

"This was one of those pretentious apartments with all sorts of complicated spaces—a foyer, a butler's pantry, a maid's room—but they were each three feet wide and ridiculous," he says. So Couturier, working with former associate Todd Gribben, took down some walls and threw up others, rearranging a two-bedroom apartment into a one-bedroom instead. That left him with a long, narrow space leading to the living room. Audaciously turning the awkward shape into an advantage, he fabricated a vaulted ceiling complete with painted trompe l'oeil coffers. Now he can seat twelve for dinner under this dramatic arch.

Step through into the expansive living room and you instantly transported—but where? A Venetian palazzo? Parisian penthouse? The furnishings, which seem to have be accumulated over several lifetimes, give new meaning to t word eclectic. In one corner, 3,000-year-old Greek vases sta next to a 1940s painted glass lamp on a neo-Gothic Engli campaign table. Elegant Louis XVI *fauteuils* are reflected in 18th-century Japanese mirror rimmed with gnarled roo Then the aura of history bumps into the shock of the new stark black and white photographs that splash across the wa Thank heaven for red—the strong background color ho this hodgepodge together. "Everything I have is different," s Couturier. "It's harmonious because it's all my taste."

Who else would dare set a saffron scalloped sofa agai an aubergine wall and then add a cast-iron rooster and a slab onyx for a coffee table? "There's a French way of decorating th tries to remain as whimsical as possible. French civilizatio quite cynical," says Couturier. "It doesn't believe in much." apartment for him represents a moment in time, and every f years or so he sheds his skin and redecorates. "I love buyi things, but I don't want to get too attached to any one obje All this will be sold at Sotheby's, and then I'll start over."





*Everyone gravitates to the back-to-back sofa—really just a huge ottoman piled with pillows—in the middle of the living room (opposite). Robert Couturier accented the ceiling's grid by painting the beams red to match the walls. Above: Looking in the other direction, you see the sitting room–guest room, where the designer spends time alone listening to music and reading. Left: Clarence House silk and cotton velvet covers the yellow daybed, and Donghia wool upholsters the club chairs, all designed by Couturier.*

FOR MORE DETAILS, SEE READER INFORMATION





*Seventeenth-century carved Indian doors open to the bedroom, with an Hermès leather 1940s desk and chair by Jacques Adnet and a patchwork of Fortuny fabric for curtains. Hunter Douglas blinds pull up from the bottom and hide the air conditioner. Opposite: A 1950s French chrome lamp opens or closes to modulate the light on paintings of Couturier's grandmother and the Grotto Azzura.*



# ODE TO GREECE

*A garden designer in upstate New York, as passionate about Greek antiquities as any 18th-century Englishman, has created his own romantic landscape, complete with little temple*

*Behind the small Doric temple Hitch Lyman built in his garden near Ithaca, New York, 'Mme. FDR' double and 'Krinkled White' single peonies flourish with white catchfly (Silene alba) and poppies. Lyman is clipping the silver willow (Salix alba sericea) to resemble an ancient olive tree in Greece. The back of the temple is fitted with salvaged garage doors.*



By Page Dickey

Photography by Richard Felber



It's no accident that the countryside of the Finger Lakes region in New York is where painter and garden designer Hitch Lyman has chosen to settle. The still-rural towns and farmland there are peppered with pristine examples of 19th-century Greek Revival architecture that remind Lyman of his years spent in Greece and Italy ("when it was cheap") painting classical ruins and gardens. How fitting that he would adopt as his home this richly templed landscape near Cornell University, where he studied art thirty years ago and first fell in love with Greek-inspired buildings. In the field around one perfect American example, Lyman has created his own fantasy of a classical landscape.

"The house was condemned and scheduled to be burned," Lyman recounts, "when two elderly women bought



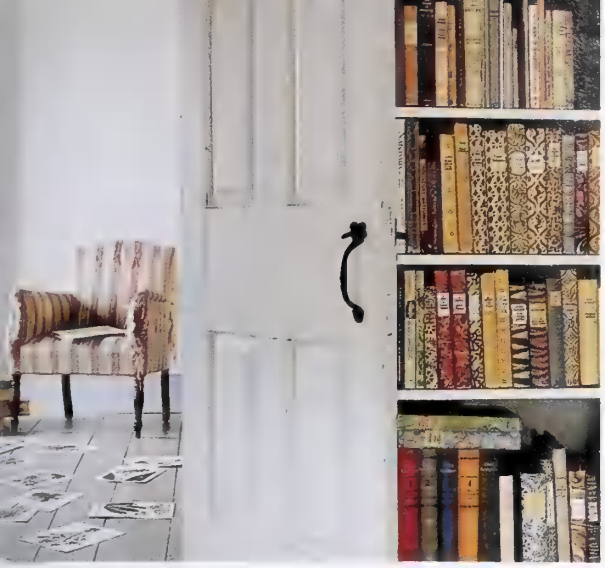


it, moved it here, and restored it on speculation. But they couldn't sell it because there was no kitchen." That didn't discourage Lyman from renting and then, several months later, buying this small 1847 Greek Revival gem. Still without a kitchen—Lyman was cooking on a hot plate—he immediately set out to make a garden.

Although the view was beautiful from the front of the house, development threatened it. "I didn't want to make a garden focused on some tract housing, so I turned to a secondary view out the back and built a temple at the end of the vista." Lyman found a pair of columns up the road—"perfectly gorgeous Doric columns which I bought for $25 and brought home in the back of my truck"—then designed the temple to fit them. Although he confesses the project almost bankrupted him, he says, "I knew I could live without a kitchen, but I couldn't live without a temple."

Two young carpenters constructed it from his designs, incorporating an entablature and square corner columns like





those of early Greek examples. "It was such fun—I learned so much about the Doric order, " says Lyman. "Greek Revival in this country is not as heavy as what I built—a faithful reproduction of a late archaic form." The arched doors of the temple, however, came from old trolley cars in Syracuse, and the back facade was fitted with discarded garage doors. "In fact, this is just a shed where I keep the lawn mower," claims Lyman. But what a shed. The walls are being painted with Corot-like scenes of Italian antiquities, the graveled floor is often spruced up with an Oriental rug, and an old wooden chair is precisely placed for the best view across to the house.

Between temple and house, Lyman has created a pond and a meadow—his experiment with English landscape design. "I'm doing Stourhead or Stowe on a tiny scale, having fun with a William Kent landscape—you know, temple, lake, long grass," he says, referring to the English architect (1685–1748) who was one of the first to design gardens in the





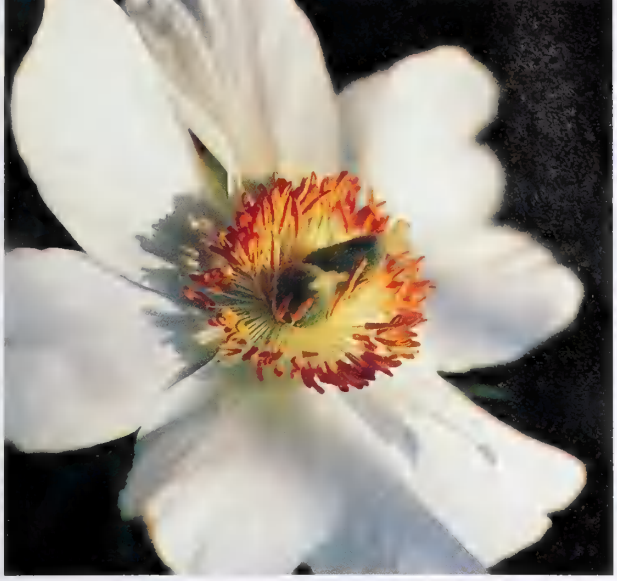
***Clockwise from opposite top: Hitch Lyman sketches an acanthus flower inside his small temple, where old trolley car doors open onto the garden. For the shelves in his attic-turned-book room, Lyman covers treasured garden volumes with marbleized paper; in the room beyond is "a cat scratching post disguised as a chair." The fireplace in the kitchen has a raised hearth to make grilling easier; the sheaf of wheat, symbol of abundance, was carved by a friend. Eleven-inch-wide moldings of tulip poplar frame windows in the living room, where American chairs from the 1930s are covered in Italian leather. Clipped linden trees, "a souvenir of the Plaka in Athens," shade the terrace and frame a view of the temple. Creeping thyme carpets the terrace outside the kitchen, and white weeds ('Tanacetum niveum') billow over a series of stone steps. Center: The Greek Revival house is set in a small mown lawn surrounded by a field of Queen Anne's lace; behind it is the garden and Doric temple.***

natural or romantic landscape style. But Lyman's long grass shimmers with poppies and field daisies to remind him of Grecian meadows in spring.

He created a terrace outside the back doors of his house so he could enjoy the view of his little Doric shed while dining alfresco under the shade of four pollarded linden trees. "I built the temple to remind me of Greece; I built the terrace to be like the squares in Athens, where you eat outdoors on teetery little tables under the shadow of the Acropolis." The rest of Lyman's garden—flower beds and collections of shrubs behind the temple—is a laboratory where he tries out new plants for his landscape projects. Although an ardent plantsman all his life, Lyman has only recently started designing full-time, first for his friends and then professionally. "I feel that what I know about garden design came from my years as a painter," Lyman says, referring especially to his time in Italy spent capturing landscapes in watercolor. "When you sit down and study something that closely, you learn."



*A Schinkel vase with a datura stands on the table in the living room, where Hitch Lyman sketches and writes in his garden library. The datura was grown from seed sent by Georgia O'Keeffe to a friend of Lyman's who then gave some to him. Opposite, clockwise from top left: 'Early Windflower,' a Saunders hybrid peony. An unnamed bearded iris, described by Lyman as "saddle shoe brown and white," creates a bass note in the garden. 'Phuopsis stylosa', a sun-loving member of the madder family, is a new perennial Lyman is testing. This species peony (P. peregrina) is the parent of many recent colored hybrids. A delicate gray-striped iris dates from the forties. Cornflowers, field poppies, and daisies remind Lyman of Mediterranean meadows.*















*In his nursery garden, Hitch Lyman experiments with new plants. Among them are what he calls his "winter annuals"—those that germinate over the winter—like single Shirley poppies, corn chamomile (Anthemis arvensis), described by Lyman as "a lovely weed" of a daisy, and black bachelor buttons (Centaurea 'Black Ball'). In the foreground is a new perennial cultivar, Salvia 'Blue Hill'.*













# NOT SUCH A FOLLY AFTER ALL

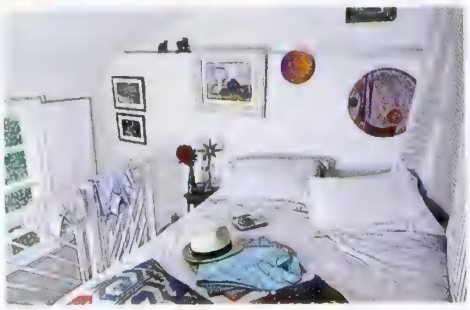
*A small jewel of an 18th-century fishing lodge/teahouse in East Anglia has become the weekend retreat of designer Veere Grenney*

BY CHRISTOPHER PETKANAS PHOTOGRAPHY BY JAMES MORTIMER PRODUCED BY CAROLYN ENGLEFIELD

*In the "big room," six layered colors give the wall extraordinary texture. The chandelier and foreground chairs are borrowed from 18th-century designs. Carved rococo brackets hold Roman busts. Above, top to bottom: The Georgian fishing lodge, attributed to Sir Robert Taylor. The canal seen through the dining room's bull's-eye window. Grenney at teatime.*







*The dining room (right and top) is a friendly mix of 18th-century French armchairs, primitive animal paintings, and saw-toothed plant stands designed by Grenney. Above center: The porch is a catchall for watering cans and Wellington boots. Above: Grenney's bedroom may be squeezed, but it overlooks a rose garden. Papier-mâché wall medallions by Caroline Quartermaine.*

FOR MORE DETAILS

**A famous duchess** said it for every aristocratic European family saddled with houses that are too cumbersome when she told Veere Grenney, "You've got what we all want: one big room. Unfortunately, I've got fifty."

Would the mistress of one of England's most splendid stately homes really trade it for the Temple of the Four Seasons? Set in the lush East Anglican countryside that Constable was drawn to paint, Grenney's ocher-washed 18th-century Palladian folly outdoes itself with its own quarter-mile-long canal. The rectangle of water is sited in front of a bull's-eye window cut into the ground floor by one of the Temple's earlier occupants, David Hicks, whose renovation freed Grenney from having to do any major work. Yes, the duchess concluded after a night in the folly's dog kennels-turned-guest quarters, living grandly but on a small scale is definitely the way to go.

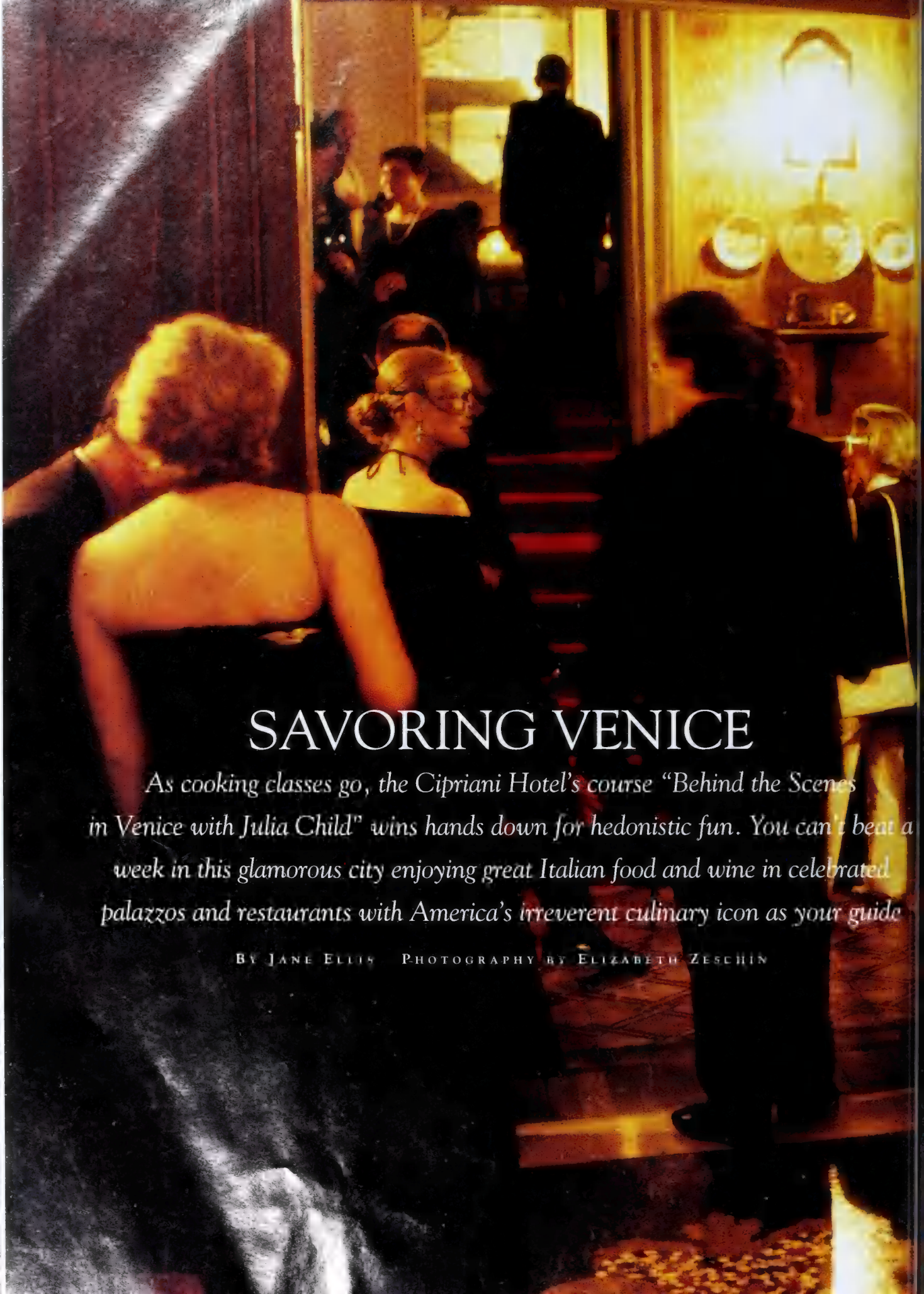
The deliciously dressy, archetypally English "big room" she admired claims the upper level of a building that Grenney—who headed Colefax & Fowler before starting his own London interior design firm in 1995—had his eye on since he was 14, when he saw a picture of it. Long ago, the ladies of nearby Tendring Hall, designed by Sir John Soane for the Rowley family and now demolished, would have mounted the stairs to take tea while the men fished in the canal. Only in this century did anyone actually live in the Temple, which Grenney has leased since 1983. It is often perceived as one room because the others are afterthoughts—service rooms that have become a ship's cabin of a bedroom, and a dining room whose snug, cottagey feel is a perfectly calculated antidote to all the high style above.

With its ravishing plasterwork, bruised-pink walls, and far-from-easy mix of English, Indian, and even Moroccan furniture, the Temple's big room is fit for a pleasure pavilion.

And a duchess.




MILK



# SAVORING VENICE

*As cooking classes go, the Cipriani Hotel's course "Behind the Scenes in Venice with Julia Child" wins hands down for hedonistic fun. You can't beat a week in this glamorous city enjoying great Italian food and wine in celebrated palazzos and restaurants with America's irreverent culinary icon as your guide*

By Jane Ellis  Photography by Elizabeth Zeschin



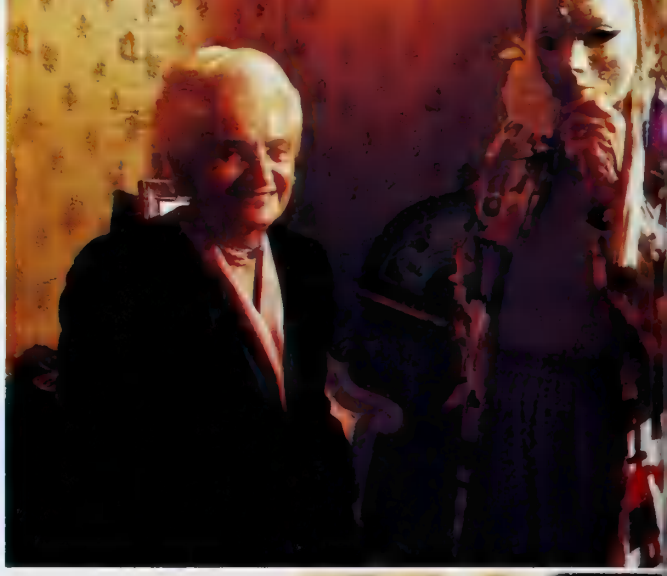
"Thank good[illegible] for makeup," Julia Child says in the lobby of the Cipr[illegible] hotel in Venice. She had tripped in the Piazza San Mar[illegible] day before, and her face was black and blue. But th[illegible] n't stop her. Joining forty Americans, she shrugged off h[illegible] injuries and served as both emcee and most distinguished student in demonstration classes taught by Venetians known for their cooking, at wine tastings, and elegant leisurely meals. "For someone so famous she is very approachable," raved one student, who was returning with his wife for the third year. Another student summed up the week as "an intense experience of the sybaritic life."

The idea of gilding a visit to the grand Cipriani with cooking lessons was first suggested by the late James Beard to Natale Rusconi, the managing director of the hotel, years ago. Rusconi now offers courses twice a year. For the past four years Julia Child has been as glittering an attraction as Venice itself.

The highlight of one recent session was a gala dinner in the spirit of Venetian *carnevale* at the 17th-century Palazzetto Pisani on the Grand Canal. Guests in fancy dress were entertained by a classical quintet, actors masked as in *commedia dell'arte*, and a spirited dance band. The hostess, Countess Maria Pia Ferri Mistrorigo, offered a menu of Venetian specialities interpreted by the Cipriani's chef, Renato Piccolotto.

For Julia Child, now in her 86th year, Italian food is still a discovery; she claims no expertise. In her own kitchen in Cambridge, Massachusetts, she simply tosses pasta in olive oil and butter in which she has sautéed a little garlic, and adds Parmesan cheese before serving. Her favorite Italian food in this country is at Felidia, Lidia Bastianich's popular Manhattan restaurant. In Venice she had high praise for the fish and bean soups and the white truffles, which were just coming into their season and perfumed pasta and risotto.

After the week in Venice, Child flew to Miami for a conference on gastronomy and then returned home to begin preparations for a new television series with Jacques Pépin. Their culinary chemistry has been long established in the many hilarious television shows they have done together. This time they plan to return to the classics—they will roast a chicken, poach a fish, and make crème anglaise—but offer new techniques. Thirty-seven years after it was first published, *Mastering the Art of French Cooking* gets a new lease on life.







***Partying Venetian-style, clockwise from top left: Countess Maria Pia Ferri Mistrorigo, owner of Palazzetto Pisani, greets the masked Julia Child; the dinner tables with miniature mask brooches attached to the menus as party favors; students dressed for the ball at the palace; a miniature wooden gondola cradling white truffles; at dinner, a happy hubbub; a raspberry tart with yogurt ice cream and a wild berry sauce; fish soup with pasta; Child with friends; Carpaccio, named for the Venetian Renaissance painter—very thin slices of raw beef with a spicy mayonnaise. Center: Stuffed quail on a bed of Parmesan risotto, showered with shavings of white truffle.***















### THINLY SL[illegible] RAW PRIME BEEF WI[illegible] IPRIANI SAUCE

*Recip[illegible]m chef Renato Piccolotto [illegible] Hotel Cipriani, Venice*

1 [illegible] mayonnaise
[illegible]ice of ½ lemon
1½ teaspoons Worcestershire sauce
¼ cup cold beef bouillon
Mustard
Tabasco sauce
Salt and freshly ground black pepper
3¼ pounds very thinly sliced rib steak of beef or air-dried beef (available at specialty butcher shops)

Mix together mayonnaise, lemon juice, and Worcestershire sauce in a bowl. Stir in beef bouillon. Add mustard, Tabasco, salt and pepper to taste. Set aside. Makes about 1¼ cups sauce.

Completely cover ten 9-inch plates with slices of beef. Drizzle a thin layer of sauce over the meat and create a decorative design by running a fork through it. Serves 10.

### STUFFED QUAIL WITH RISOTTO, PARMESAN STYLE

*For stuffing:*

2 tablespoons olive oil
½ pound ground chicken
1 whole chicken liver, minced
4 cups diced bread cubes
½ pound plus 2 tablespoons ground veal
¼ pound ground pork
1 tablespoon minced salami
2 tablespoons ground Italian sausage
½ cup heavy cream
½ cup brandy
1 egg yolk
Salt, freshly ground black pepper, and freshly ground nutmeg
10 ½-pound boned quails, leg and wing bones left intact, bones reserved (available at specialty butcher shops)
20 strips of bacon, thinly sliced
½ cup dry white wine
Risotto, recipe follows
White truffle, optional

*Prepare stuffing:* Heat olive oil in a sauté pan over medium-low heat. Add ground chicken, chicken livers, and bread cubes. Sauté, stirring constantly, for 4 minutes. Remove pan from heat. Set aside to cool.

Mix together chicken mixture, veal, pork, salami, Italian sausage, cream, brandy, and egg yolk in a bowl. Add salt, pepper, and nutmeg to taste and mix well.

Fill quail cavities two-thirds full; you will need about ¼ cup stuffing for each. Pull the skin over the stuffing, reshape the body, and pin with a wooden toothpick. Wrap each quail with 2 slices of bacon. Place breast-side up in a shallow roasting pan. Add wine and reserved bones. Place roasting pan in a preheated 450°F oven. Immediately reduce temperature to 350°F. Brush skins with pan drippings several times during cooking. Roast until skins are golden brown, about 25 to 30 minutes. Remove pan from oven. Discard toothpicks.

*To serve:* Divide risotto among 10 warm plates and top with a quail. Garnish with shavings of white truffles. Serves 10.

#### RISOTTO

9 cups chicken stock
2 tablespoons olive oil
½ cup finely chopped onion
2 cups Carnaroli or Arborio rice
½ cup dry white wine
1½ cups grated Parmesan cheese
6 tablespoons unsalted butter, cut into small pieces
Salt and freshly ground black pepper

Place chicken stock in a pan and bring to a boil. Lower heat and simmer.

Place olive oil and onion in a heavy-bottomed casserole. Sauté over medium-high heat until translucent. Add rice and stir until it is well coated, about 2 minutes. Reduce heat to medium. Add wine and cook, stirring, until it is absorbed. Add ½ cup stock and continue to stir until absorbed. Repeat process until rice is cooked. It should be a creamy consistency, but still have a bite to it. Rice will be cooked in about 18 to 20 minutes. Remove casserole from heat. Stir in cheese and butter. Add salt and pepper to taste. Serve immediately. Serves 10.

### RASPBERRY TARTS WITH YOGURT ICE CREAM AND RED CURRANT AND RED RASPBERRY SAUCE

*For pastry:*

6 tablespoons unsalted butter, cut into bits and slightly softened
½ cup confectioners' sugar
1 large egg, beaten
½ teaspoon vanilla extract
¼ teaspoon salt
1 cup all-purpose flour

*For pastry cream:*

1 egg yolk, room temperature
3 tablespoons sugar
2 tablespoons cornstarch
½ cup milk
½ vanilla bean, split lengthwise
2 tablespoons unsalted butter, room temperature

*For assembling:*

4 3-inch pastry tarts
1 cup pastry cream
2 cups fresh raspberries
1 pint vanilla yogurt ice cream
Red currant sauce, recipe follows
Fresh mint

Prepare pastry: Combine butter, sug[illegible] egg, vanilla extract, and salt in a food proc[illegible] sor. Process until blended. Add flour, pulsi[illegible] 2 or 3 times or until dough just comes t[illegible] gether. Remove dough from bowl. Dou[illegible] will be soft. Wrap dough in plastic wrap a[illegible] refrigerate for 2 hours.

Roll out dough on a lightly floured surfa[illegible] to ⅛-inch thick. Cut dough into four di[illegible] with a 3½-inch biscuit cutter and place [illegible] a baking sheet. Prick tops of dough all ov[illegible] with a fork. Chill for 30 minutes. Bake in[illegible] preheated 350°F oven for 8 to 10 minutes, [illegible] until very light brown. Remove pan fr[illegible] oven. Cool the tarts on a rack. Makes 4 ta[illegible]

Prepare pastry cream: Mix egg yolk, sug[illegible] and cornstarch together in a bowl. Set asi[illegible]

Place milk and vanilla bean in a saucep[illegible] and bring to a boil. Remove pan from he[illegible] Remove vanilla bean. Slowly whisk m[illegible] into egg mixture. Pour mixture back into t[illegible] saucepan. Cook over medium heat, stirri[illegible] constantly, until thickened. Remove pan fr[illegible] heat. Stir in butter until incorporated. P[illegible] pastry cream into a glass bowl. Cover the s[illegible] face of the cream with plastic wrap. Refr[illegible] erate for at least 1 hour. Makes about 1 c[illegible]

To assemble: Spread a layer of the pas[illegible] cream over each tart. Starting at the outs[illegible] edge of the tarts, make one circle of raspb[illegible] ries. Place tarts on 4 individual plates. Pl[illegible] a scoop of yogurt in the middle of each ta[illegible] Spoon about 4 tablespoons red currant a[illegible] red raspberry sauce on each plate. Gam[illegible] plate with berries and fresh mint. Serves

#### RED CURRANT SAUCE

1 cup fresh or frozen red raspberries
3 cups fresh or frozen red currants
½ cup sugar
1½ tablespoons potato starch mixed with 2 tablespoons red wine

Place raspberries, 2 cups red currants, a[illegible] 1 cup water in a saucepan. Bring mixture t[illegible] boil, stirring constantly until mixture is [illegible] consistency of a purée. Remove pan fr[illegible] heat. Strain through a sieve into a bowl. D[illegible] card seeds. Place back in pan. Add sugar a[illegible] bring to a boil for 1 minute. Lower heat[illegible] simmer. Stir in potato starch mixture a[illegible] cook for 1 minute. Remove pan from he[illegible] Stir in remaining red currants. Cool at ro[illegible] temperature. Sauce will keep 1 week refr[illegible] erated. Makes 4 cups sauce. ■



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## Taco Fiesta Pie

*Prep time: 20 minutes - Ready to serve in 30 minutes*

1 pkg. Pillsbury Refrigerated Pie Crusts
1 lb. ground beef
1 (15-oz.) can spicy chili beans, undrained
1/2 cup salsa
6 oz. (1 1/2 cups) shredded Cheddar cheese
1 cup shredded lettuce • 1/2 cup chopped tomato
Optional: green onion slices, sour cream, ripe olives, chopped jalapeños

**UNFOLD**
Unfold pie crust; place in 9-inch pie pan. Prick bottom and sides with fork; flute edge. Cut 13 (2 inch) triangle pieces from remaining crust; place around crust edge. Bake at 425°F for 9-11 minutes or until light golden brown.

**COOK**
In large skillet, brown ground beef; drain. Add chili beans, salsa and 1 cup of cheese; mix well. Cook over low heat for 2-3 minutes or until cheese is melted.

**FILL**
Spoon meat mixture into baked shell. Top with remaining ingredients.

6 servings




*Great Meals Monday Through Pieday.*™

*Continued from page 22*

a violent thunderstorm erupting at midnight, just after he died, the winds roaring across the golf course and Dylan baying [illegible] I can't swear that it really happened. It might have been my raging spirit.

But I know for certain that there was a storm three months after he died. It was our wedding anniversary—the 26th—and I was standing on a ladder painting the bathroom ceiling when I heard a terrible crash. I tried to look out the window, but the whole front of the house was enveloped in green leaves. A maple tree had been uprooted by a freak wind, the very tree I had wished I could afford to cut down because it darkened the house. "Did you do that, Charlie?" I said, right out loud, wanting to believe he was giving me an anniversary present.

Inevitably, reluctantly, after a year and a half of ignoring facts, I realized I'd have to move. The taxes, the mortgage, the upkeep—even the persistent nesting pigeons—were all too much for me. The children's bedrooms stood empty and every day I wandered through the place, checking the basement, checking the attic, like a ghost haunting my own house. Lucy was at graduate school in the midwest and Jeff was working in the south. Of course they were horrified when I told them I was moving. But I wouldn't be the first of our group to leave an empty nest. Ours was the kind of village people chose because of the good schools, and except for a small permanent core, couples flew off when the children did. My friends and the parents of my children's friends were going back to the city or buying condos. Some divorced, and there were deaths. Suddenly their houses were filled with strangers, the next generation of families with young children.

I found a converted barn three miles away with slee ing lofts for guests, a mammoth fireplace, and a 25-by-25-fo living room. It was a place of charm and atmosphere th made it bearable to give up living on the golf course.

Jeff and Lucy came home to help me move. By the they were resigned, even approving. We took down the fi gong we had bolted to a tree and the horseshoe that hung ov the back door. We gave Charlie's scythe to friends in t country. We slid Jeff's vaulting pole, too precious to entrust anyone else, into our station wagon for the move.

We stood on the terrace and looked at the golf course the movers finished hauling our furniture out to the truck. W knew we could come back whenever we felt homesick. Aft all, I wasn't moving far. We could walk on the golf course a get a peek at our old house. It would always be there, as sol as the rock of Gibraltar.

But now it won't be.

I know I can see our house being bulldozed or dyn mited—the plan at the village hall only says "demolished"- but I don't think I'll have the nerve to watch for a long-f gotten Barbie doll flying out of the cloud of dust. When I dri past in the future, I'll just narrow my eyes and look at t empty grassy spot where our house was. I'll see what used to there—a home, a launching pad. ■

*This is Betsy Brown's third Thoughts of Home essay. Her first, "Sneaking Home" in House Beautiful's July 1994 issue was abo her previous family home. She lives in Ossining, New York.*

## Travel

*Continued from page 42*

deserted stores running randomly off the main plaza, Bill and I ambled into Kit Carson's 19th-century adobe hacienda-museum, complete with racks of guns and his third wife's wedding gown. Beautiful, dark-eyed Josepha was fourteen when she married Carson. Her trail-blazing husband had been a remarkable provider, we learned. In 1853 he drove 6,500 sheep from New Mexico to California through Indian territory, making $35,000.

To visit the Fechin Institute, the exquisite two-story adobe house designed by the Russian artist Nicolai Fechin in the late 1920s, Bill and I made an appointment with his 83-year-old daughter. Eya Fechin lives in the adjacent studio, where as a twelve-year-old she sat sphinx-still for her handsome, remote father. Tiny and aggressively contrary today, she doggedly nurtures his reputation but not necessarily those of his peers. "O'Keeffe—well, yes," she shrugged. "My father went to one of her shows in New York and he said, 'She does flowers well but perhaps she should paint something else.'"

Light catches the hand-hewn planes of Fechin's carved columns and lintels, inviting you to run a finger along the highly waxed petals of a sunflower or wings of a mythical bi Even if the whimsical scrolls on cabinet doors or stylized she on swinging gates belie a brooding temperament, his lett fairly growl. About Taos's artistic crowd, he wrote, "All, li small children, indulge themselves ad nauseam."

At the center of this circle of artists presided the soc magnet, Mabel Dodge, a New York heiress whose fourth h band, Tony Luhan, was a Taos Pueblo Indian. In their fo years together Luhan never learned to read or write. But did oversee the transformation of a 150-year-old hovel into enchanting, three-story pueblolike villa, Los Gallos. Gue filled the big house, scores of the creative minds of the c including Ansel Adams, Willa Cather, Aldous Huxl Martha Graham, Carl Jung, and Georgia O'Keeffe. O'Keef however, was only an occasional visitor, preferring the s tude of her spare adobe house sitting on a lonely bluff abo Abiquiu. (Limited tours of this house are offered by appoi ment through the Georgia O'Keeffe Foundation.)

Among the gifted people she lured to Taos, Mabel's

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prize catch was D.H. Lawrence, who rewarded his hostess by writing short stories in which she meets appallingly violent deaths. Theirs was a complicated relationship, a constant power struggle, but they did share a deep appreciation for the wonders of the natural world. Lawrence often wrote that a new part of his soul awoke in New Mexico. Still, he needed space away from the manipulative Mabel. He and his wife, Frieda, moved into an isolated cabin twenty miles north of town.

The dirt road hugging Lobo Peak was icy the afternoon Richard and I drove north on the Enchanted Circle to pay tribute to the volatile English novelist at his shrine and former ranch. We walked the last mile breathing in the ponderosa pines' perfume and catching glimpses of the San Cristobal Valley below. The simple white stucco memorial to Lawrence and Frieda sits high on a cedar-enclosed clearing. When we pushed the creaking door open to the musty room, shafts of sunlight streamed through wreath-shaped windows. At a kind of secular altar, Lawrence pilgrims had left offerings: scraps of poetry, Japanese business cards, pinecones.

Down the hill, the old cabin hunched under snow. According to Mabel's memoirs, Lawrence was happy scrubbing his shirts in tubs of hot soapy water on the porch. We walked around it, pressing our noses to the windows of the three simple rooms. The towering pine outside the house had been the subject of a haunting O'Keeffe painting: a perspective up through massive green branches into a cobalt blue starlit night, from the ground. We knew we were inhaling rare inspiration that winter afternoon.

The next week, four feet of new snow buried Bill and me in the Taos Ski Valley, a charming Euro-resort of lodges, shops, and restaurants nineteen meandering miles north of Taos. Proud of its 72 no-nonsense alpine trails, the valley is lucky to have 320 annual inches of snowfall. At the friendly Thunderbird Lodge, with its rich Continental din-

ners, we might well have been tucke into the Alps. Or so I felt as my pon tailed Austrian ski instructor shout over his shoulder into the thin, cryst air, "Like this, float!" On the oth hand, the margaritas tasted delicious south-of-the-border, and the count and western singers twanged in a dow hill cowboy mutation.

Alpine hoteliers and mou taineers are the latest wanderers become intoxicated by this irresistib high-altitude landscape they now sha with previous generations of settlers. O'Keeffe once wrote, "If you ever go New Mexico, it will itch you for the r of your life." The age-old solution tempting—simply stay. ■

*Hatsy Shields writes regularly for House Beautiful.*

## EXPLORING TAOS

For comfort and convenienc stay at **The Fechin Inn**; 800-811-29 For cozy nights in a B&B alive w memories, try **The Mabel Dod Luhan House**; 800-846-2235. C sandwiches at **Casa Fresen Baker** 505-776-2969 in Arroyo Seco, j north of town. Savor dinner in front a crackling piñon-wood fire at **D Martin's**; 505-758-1977. Call the **Ge gia O'Keeffe Foundation,** 505-6 4539, for tours of her house at Abiqu from April through November. Ma reservations at least four months advance.

In the Taos Ski Valley **Thu derbird Lodge** offers a package w including lift tickets and ski lessons, three delicious meals a day; 505-7 2280. For lunch, step out of your s into **The Hondo Restaurant at the at Snakedance**; 505-776-2277.

Suggested reading Oliver Farge's *Laughing Boy*, Willa Cath *Death Comes for the Archbishop*, J Nichols's *The Milagro Beanfield War*, Lois Rudnick's *Utopian Vistas*.

Maggie Greenwood's tour t entertains with history and geography the Enchanted Circle; 505-377-68

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ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more details, see Reader Information for "A Hardy Welcome," page 58.

**28 LALIQUE MYSTIQUE** *Pages 28 and 29.* **1. Water Drops Table,** #10303, $27,825 (w/o glass top); **2. Ingrid Vase,** #12289, $2,600; **3. Masque de Femme,** lighted, #11682, $10,500; **4. Coutard Panels** (w/o mirrors), # 16236 (left), #10237 (right), $2,750/ea.; **5. Laurel decanter,** #15691, $640; **6. Laurel old fashioned,** #13458, $80; **7. Laurel highball,** #13461, $80; **8. Bacchantes vase,** #12200, #3,195; **9. Gevrey decanter,** #13324, $2,000—Lalique (M); for stores: 800-993-2580. **"The Jewels of Lalique,"** at the Cooper-Hewitt, National Design Museum, 2 E. 91 St., New York; 212-849-8300; Feb. 3-Apr. 12; Tues. 10 A.M.-9 P.M., Wed.-Sat. 10 A.M.-5 P.M., Sun. 12-5 P.M.; Smithsonian International Gallery, Ripley Center, 1100 Jefferson Dr., SW., Washington, DC; 202-357-2700, May 15-Aug. 15.

**38 DETAILS, DETAILS** **The 1997 National Symphony Orchestra Decorators' Show House,** for information: 202-416-8150. *Designer:* **David H. Mitchell,** David H. Mitchell Interior Design, 1734 Connecticut Ave. NW, Washington, DC 20009; 202-797-0780. **Fabric,** sheer Empire #1577/snow—J. Robert Scott (T); 212-755-4910. *Designer:* **Amy Cornell Hammond,** Cornell & Company, 10402 Bending Brook Way, Upper Marlboro, MD 20772; 301-627-1073. **Fabric,** #82232, color 010—Brunschwig & Fils (T); 212-838-7878. **Trim,** FX1202-002—Scalamandré (T); 212-980-3888. *Designer:* **Sue Gardner Burgess,** Burgess Interiors, 4411 Bradley Lane, Chevy Chase, MD 20815; 301-652-6217. **Fabric,** silk Jour/Cascade—Kirk-Brummel (T); 212-477-8590. *Designer:* **Joseph Paul Davis,** Joseph Paul Davis Interior Design, 1519 Connecticut Ave. NW, Ste. 200, Washington DC 20036; 202-328-1717. **Floor finishing**—Classic Floor Designs (R,T), 2120 L. St. NW, Washington DC 20037; 202-872-9860. **Floor painting**—Valley Craftsmen (R), 3535 Clipper Mill Rd., Baltimore, MD 21211; 410-366-7077. *Designer:* **Sarah Boyer Jenkins,** Sarah Boyer Jenkins and Associates, 8520 Connecticut Ave., Ste 101, Chevy Chase, MD 20185; 301-951-3880. **Metallic paint,** Evening Slipper—Ralph Lauren Paint, 800-379-7656;. **Ceiling paint,** custom spring green; **flat concrete finish**—Sarah Boyer Jenkins, see above. *Designer:* **Pamela Gaylin Ryder,** Pamela Gaylin Ryder Interiors, 5831 Potomac Ave. NW, Washington DC 20016; 202-686-1086. **Jade and tortoise trim,** $180/yd.—Scalamandré (T); 212-980-3888. *Designer:* **Dee Thornton,** Houseworks Interiors, 817 S. Washington St., Old Town Alexandria, VA 22314; 703-519-1900. **Fabric,** Dally check #36146-010, gray flannel and camel on white in cotton taffeta—Scalamandré, see above. **Classic robe hook**—Restoration Hardware (R), 614 King St., Alexandria, VA 22314; 703-299-6220. **Items in closet**—Baldaquin (R), 1675 Wisconsin Ave., NW, Washington DC 20007; 202-625-1600. *Designer:* **Thomas Pheasant,** Thomas Pheasant, Inc. 1029 33 St. NW, Washington DC 20007; 202-337-6596. **Fabric,** Citron #132704; brown Lee Behren #L67920—Decorator's Walk (T); 212-319-7100.

**44 TABLES IN BLOOM** *Pages 44 and 45:* **1. Dessert plates,** Rainbow Mozart pattern, $65/ea.—Lalique (R); for stores: 800-993-2580. **2. Yellow cup,** $71/ea.; **and saucer,** $35/ea.; **white b&b plate,** $42/ea.; **white salad plate,** $54/ea.; **yellow dinner plate,** $73/ea.; Polka pattern by Raynaud—Divine Co.; 908-751-0500. **Large purple dinner plate,** $68/ea.; **small purple dessert plate,** $65/ea.—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **White napkin with embroidered flowers,** designed by Angel Zimick for Metropolitan Design Group, $34/ea.—Barneys New York (R), 660 Madison, New York 10021; 212-826-8900. **3. Coffee pot,** Rainbow mozart pattern, $510—Lalique, see above. **4. Yellow teacup and saucer,** Follement pattern, $65—Christian Lacroix for Christofle (R), 680 Madison Ave., New York 10021; 800-799-6886. **5. Dessert plates,** from top: Follement pattern, $45—Christian Lacroix for Christofle, see above; Imperial green, $65—Lalique, see above; blue Polka salad plate, $54—Raynaud, see above. **Spoon,** $52, #F12307—Blachere Group (R); for stores: 800-641-4808. **Top napkin,** Corazon damask, #64-25-202, $19—Christofle, see above. Tuckered Out napkins, designed by Angel Zimick for Metropolitan Design Group, $38/ea.—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **6. Cup and saucer,** $55—Bergdorf Goodman, see above. **Napkin,** $28—Archipelago (M); for stores: 212-334-9460. **Dinner plate,** Polka for Raynaud, $73—Divine Co., see above. **Service plate,** $166—Chamart Exclusives/Charles Martine Imports (M), 225 Fifth Ave., Ste. 1014, New York 10010; 212-684-4130. **7. Orange napkin** with citron running stitch, $28; **orange napkin** with white whip stitch, $28—Archipelago, see above. **Orange silk napkin,** $24—Bergdorf Goodman, see above. **Compote,** $275; **large dinner plate,** $166; **service plate,** Scarab pattern, $245—Chamart Exclusives/Charles Martine Imports, see above.

**47 MADAME MODERISME** "Charlotte Perriand: Interior Equipment" at the **Architectural League of New York,** The Urban Center, 457 Madison Ave., New York 10022; 212-753-1722. Exhibition through Jan. 31; Mon.-Wed., Fri.-Sat., 11 A.M.–5 P.M. **Swivel Chair,** LC7, $816–$1277—Cassina USA Inc. (R,T), 155 E. 56 St., New York 10022; 212-245-2121.

**58 A HARDY WELCOME** *Pages 58 to 65: Architect:* **Tiziana Hardy,** 684 Broadway, New York 10012; 212-777-5612. *Contractor:* Dennis Construction Management, 1365 York Ave., New York 10021; 212-988-0536. **Loft size:** 3,000 sq. ft. **Windows**—Skyline Windows (M); 212-491-3000. **Doors**—The New York Landmarks Preservation Commission Salvage; 212-487-6782. **Floors,** pine and fir boards, installed by—Devaney Custom Floors, 115 Sedgewick Ave., Bronx, NY 10705; 914-375-5890. *Paint:* #1583; halls, #1422; ballroom, #269—Benjamin Moore (M); 800-826-2623. **Lighting,** Bruck Lighting; 714-259-1000. **Hardware**—Nanz (M), 20 Vandam St., New York 10013; 212-367-7000. **Shades**—DFB Sales (R), 21-07 Borden Ave., Long Island City, NY 11101-4816; 718-729-8310. **Aluminum chairs**—New York Chairs (T); 212-260-5900. **Stairs** —Hallen Steel (M); 718-784-1730. **Fabrics**—Clarence House (T); 212-752-2890. **Upholstery**—Forsyth St. Decorators; 212-226-3624. *Kitchen:* **Range**—Mazer (R), 207 Bowery, NY 10002; 212-674-3450. **Countertops,** ¼" Black Trespa—Albeka Industries of Ohio (M); 216-352-8956. **Cabinets,** LA Scala, Sunlight on Maple—Bilotta Home Center (R), 564 Mamaroneck Ave., Mamaroneck, NY 10543; 914-381-7734. *Bathroom:* **Glass tiles**—Ideal Tile (R), 2048 Broadway, New York 10023; 212-799-3600. **Bath fixtures**—Quintessentials (R), 532 Amsterdam Ave., New York 10024; 212-877-1919.

**66 HOMING INSTINCT** *Pages 66 to 73: Designer:* **Christian Liaigre,** 122 rue de Grenelle, Paris France 75007; 011-331-45-56-16-42. *Showroom:* 61 rue de Varenne, 75007, Paris, France; 011-331-47-53-78-76. **Mahogany armchairs,** Île de Ré; **table in kitchen,** Courrier; **Joseph armchair in bedroom; Arthur sconce**—Holly Hunt (T); 212-755-6555. **Opium sofa** with khaki linen cover; **chestnut stool; Wenge bench; Wenge luggage holder; straw headboards; Île de Ré bed** in master bedroom—Christian Liaigre, see above. **Faucets** in bathroom, Lefroy & Brooks—Czech & Speake (R), 39C Germyn St., London SW1 Y 6DN; 011-44-181-980-4567

**74 LISTENING TO THE HOUSE** *Pages 74 to 79: Designer:* **Jacquelynne P. Lanham Design Inc.,** 472 E. Paces Ferry Rd. NE, Atlanta, GA 30305-3301; 404-364-0472. *Living room:* **Center table; tole chestnut warmers; lightning bolt finials; ladies' portraits; Chinese vase**—Tor Hayes Ltd. (T); 404-233-7425. **Lounging chairs**—Toby West Ltd. (T); 404-233-7425. **Damask on slipper chair,** #33042/2-0, Bell Arte—Clarence House (T); 212-752-2890. **Slipcover fabric,** washed cotton damask—P. Collins Ltd. (T); 800-333-8500. **Drapery fabric,** #NC0814-63—Nancy Corzine (T); 212-223-8340. **All carpeting**—Eve Smith (T); 404-233-8958; Unique Carpets; 800-826-5520. **Paint,** #HC99—Benjamin Moore (R); 800-826-2623. *Entrance hall:* **Mirror**—Robert Shelton Antiques (R), 2267 Peachtree Rd. NE, Atlanta, GA 30309; 404-351-5503. **Chairs**—Tom Hayes & Assoc., see above. **Maps,** Toby W. Ltd., see above. *Library:* **Sofa fabric,** Larsen Plush II, color patina, #8497/08—Jack Lenor Larsen (T); 212-461-1300. **Windowseat and pillow fabr** #32740/4; **pillow trim,** #AG/2324—Clarence House, see above. **Rug**—Century Rugs (R, T), 727 Miami Circle NE, Atlanta, GA 30324; 800-894-2412. **Leather club chairs**—Toby West, see above. *Dining room:* **Fabric on walls and curtains,** #50154-01 Bromieur Hall toile—Brunschwig & Fils (T); 212-838-7878. **Drawings**—Selected Morgan Fine Art Gallery (R), 2300 Peachtree Rd., Ste. B108, Atlanta, GA 30309; 404-355-5799. **Portraits**—Toby West Ltd., see above. **Sofa; ebony chairs; linens; coin silver and crystal**—Tom Hayes, see above. **Console**—Travis Antiques (T); 404-233-7207. **Silver service set**—Beverly Bremer (R), 3164 Peachtree Rd., Atlanta, GA 30305; 404-261-4009. *Bedroom:* **Wallpaper,** #11539/19; **trim,** #5004K—Brunschwig and Fils, see above. **Curtain fabric,** #165[illegible]002—Scalamandré (T); 212-980-3888. **Trim,** Evangeline tape #1, #90522-05—Brunschwig and Fils, see above. *Guest bedroom:* **Fabric on walls, curtains and bedskirt,** #3275—Clarence House, see above. **Column lamp**—Toby West, see above. **Bedstand**—Tom Hayes, see above.

**80 THE VICENTE VARIATIONS** *Pages 80 to 85: Designer:* **Vicente Wolf Assoc.,** 333 W. [illegible] St., 10 Fl., New York 10018; 212-465-0590. *Office:* **Desk lamp,** Jabs designed by Vicente Wolf, #728—As You Like It (R); 910-431-7123. *Bedroom:* **Headboard fabric,** Santa Barbara—Hinson (T); 212-688-5538. **Sheets**—Anacini (M); for stores: 802-889-9430. **Wool throw**—Manuel Canovas (T); 212-752-9588. **Photographs on windowsill**—Vicente Wolf, see above. **Photograph on easel**—James Hughes; 212-260-4684.

**86 DECORATING WITH ABANDON** *Pages 86 to 91: Designer:* **Robert Couturier,** Robert Couturier, Inc. 138 W. 25 St. 11 fl., New York 10001; 212-463-7177. *Living room:* **Back-to-back sofa,** $14,000—Robert Couturier Design, see above. **Back-to-back sofa fabric,** Linie #VP10026716—Old World Weavers (T); 212-355-7186. **Inset sofa fabric,** Tapestry, #C91720—Decorator's Walk (T); 212-319-7100. **Gold-leafed mirrored screen,** $5,000—Robert Couturier Design, see above. **Sofa** $9,000—Robert Couturier Design, see above. **Sofa fabric,** Urbin #9860715—Scalamandré (T); 212-980-3888. **Faux painting**—Paulin Paris Peinture, Châteaux Pesseliers, 18300 Jalognes, France; 33-2-48-72-94-39. **Curtains,** Padua—Kirk-Brummel Fabrics (T); 212-477-8580. **Ceiling fixtures**—The Chris Ellis Collection (R,T), 110 W. 25 St., 11 fl., New York 10010; 212-647-1700. **Wool sisal carpet**—Patterson, Flynn, Martin & Manges (T); 212-688-7700. **Versailles pleated shades** with top-down hardware—Hunter Douglas (R) for stores: 800-937-STYLE. **All photographs**—owner's collection. **18-c. armchairs**—John Gredler Works of Art (R,T), 110 W. 25 St. #702, New York 10001; 212-337-3667. *Dining room:* **Tablecloth,** Modena, #SF331G.04—Brunschwig & Fils (T); 212-838-7878. **Trompe l'oeil ceiling**—Paulin Paris Peinture, see above. *Sitting room:* **Daybed,** $12,000—Robert Couturier Design, see above. **Daybed Fabric,** Velours Soie, #10395/05—Clarence House (T); 212-752-2890. **Club chairs,** $6,000/ea.—Robert Couturier Design, see above. **Club chair fabric** #890003—Donghia (T); 212-935-3713. **Bookshelves,** $11,000; **wall console,** $6,000—Robert Couturier Design, see above. **Fabric over side tables,** Document on Venetian Velvet #L60246—Decorator's Walk, see above. **Curtains,** Decatur, #99004-001—Scalamandré, see above. **Directoire armchairs**—Amy Perlin Antiques (R,T), 1020 Lexington Ave., New York 10021; 212-744-4923. **Aluminum lamp**—Malmaison Antiques (R,T), 253 E. 74 St., New York 10021; 212-288-7569. **Onyx table**—The Little Antique Shop (R,T), 44 E. 11 St., New York 10003; 212-673-5173. *Bedroom:* **Bed**—Robert Couturier Designs, see above. **Bed Linens**—Frette (R), 799 Madison Ave., New York 10021; 212-988-5221. **17-c. Indian doors**—Tucker Robbins (R,T), 366 W. 15 St., New York 10011; 212-366-4427. **1940s French leather desk and chair**—Jacques Adnet—Hemisphere (R), 173 Fulham Rd., London SW36; 44-171-581-9800. **Rug**—Patterson, Flynn, Martin & Manges, see above. **Curtains,** patchwork of fabrics—Fortuny (T); 212-753-7153. **Upholstery and window treatments**—Upholstery Unlimited (R,T), 138 W. 25 St., 11 fl., New York 10001; 212-924-1230.

**100 NOT JUST A FOLLY AFTER ALL** *Pages 100 to 103: Designer:* **Veere Grenney,** Veere Grenney Associates, 20 Park Walk, London SW10 O8Q; 011-44-171-351-7170. **Pink wall,** glazed by Alistair Erskine—Veere Grenney, see above. **Curtains,** silk #119306—Jim Thompson (T); 212-758-5357. **Upholstery**—Colefax & Fowler (T); 011-44-171-493-2231. **Canvas chairs and sofas**—Russell and Chappell (R), 23 Mottmouth St., London WC2H 9DE; 011-44-171-836-7521. **Cushion fabric,** silk taffeta; **lilac Fortuny**—Claremont (T); 011-44-171-589575. **Wall plaques,** artist Gareth Devonald Smith—Veere Grenney, see above. **Chandelier**—Vaughan (T); 011-44-171-731-3133. **19-c Ziegler rug,** Shabaz al Fridi—Veere Grenney, see above. **Accessories**—Richard Taylor Designs (R), 91 Princedale Rd., London W11 4NS; 011-44-171-792-1808. **Benches**—Christopher Clarke (T); 011-44-136-638-4628. *Dining room:* **Fabric on armchairs,** Langham check #FO901-05; **Tablecloth,** Keswick check #JT13F-0[illegible]—Jane Churchill—Colefax & Fowler, see above. **Paintings,** artist Sarah Guppy; **geranium stands**—Veere Grenney, see above. **Papier-maché wall discs**—Caroline Quartermaine; 011-44-171-373-4492. **Table glass**—William Yeoward (R); Space S. The Old Imperial Laundry, Warriner Gardens, London SW11 4XW; 011-44-171-498-4811.

**104 SAVORING VENICE** *Pages 104 to 107:* "Behind the Scenes of Famous Homes, Palaces and Restaurants with Julia Child," Nov. 1 to 6, 1998, Hotel Cipriani, Giudecca 10-3012, Venice, Italy. For information: 011-39-41-520-7744.

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*Continued from page 36*

ucture into very informal settings if e choose (and vice versa), but the rving or straight line of a path still fects both mood and function in the ndscape.

If you want a cozy, loose look, a eandering path will serve you well. It ows for surprises as you round a curve d permits new vantage points at dif- ent moments in the journey. While a aight path may have a large urn as a cal point at its end, a curving path ows you to create focal points in sev- l places. By planting flowering trees shrubs inside the curves of a path, you aw the stroller's eyes and feet to the xt bend.

Just as formal garden designers ve always connected house to garden th long, straight vistas emanating from doorway or window, you can use this ganizing principle in your own back- rd. And if you terminate a straight th with a bench, you accomplish two ngs: You give visual focus as you move ng and you also provide seating for a w looking back at the house.

The whole point of a path is to lk on it, and, regardless of its beauty, s useless if it doesn't work. A main lkway should be wide enough to commodate two people strolling side side comfortably. An auxiliary path n be narrower. You want to be able to ovel snow off a main walkway and to ve briskly on it without tripping, so e surface can't be too irregular. A vel path, for example, is an impracti- l choice as a main artery in cold cli- ates, but works well as an secondary ute in the warm months. Good ainage is essential on all paths to oid puddles.

As for material, you have to look the kinds of brick or stone native to ur land and to the color of your soil fore choosing. In the East, gray and n gravels, red brick, and cobblestones k natural, while white or bright red- h gravel does not. In the West, the rthy brownish red of decomposed nite looks right at home.

When in doubt, I think the best approach is to drive around and look at what others have done in the surrounding area. I did this recently with a client when planning a driveway, and we both found it enormously helpful to see big masses of different stonework already set into the landscape. Brick and stone yards will also have small samples of pavement so you can see the whole effect.

Often new brick is monochromatically and unnaturally orange-red, and sharply rectangular, but if you like the look of the old stuff, you can find some fair approximations that won't fight with plant colors. Look for handmade bricks or machine-made ones that have been tumbled—tossed in a barrel not unlike a concrete mixer to take off the hard edges.

If you do decide to use old bricks (the texture—pitted here and there, rough and irregular to the touch—proves irresistible to some people), choose those that have been reclaimed from streets and alleys, not building bricks, which are too porous and won't survive the freeze/thaw cycle. You will know they're re-pressed antique pavers because they have raised letters or little bumps called lugs. The side that was originally up will be too worn to use, so you'll want to use the side of the brick that was previously laid facedown. Don't set the bricks in mortar because it will crack in a cold climate.

Ordering gravel without seeing it first is like ordering a beige rug—there are a million shades, and one man's tan is another man's gray. Gravel is a generic term, meaning either crushed rock or rounded pebbles gathered from river and stream beds. Suppliers often have piles of white, gray, tan, and brown, as well as mixtures of all of these, from which to choose. Once it has been laid you may decide later, as I have, to mix in another color to soften the look. What's important, I repeat, is that you choose a shade that blends subtly with the natural color of the earth where you live.

The surface should feel hard, not mushy, so avoid a top layer that's too heavy. The size of the gravel matters, too. James deGrey David, a landscape architect in Austin, Texas, insists on a thin top layer of rounded pea gravel three-eighths inch in diameter.

## STEPS

Who thinks of stairs as a romantic element of the garden? Not many of us. Indoors it's an easy association to make—Clark Gable carrying Vivien Leigh up the stairs in *Gone With the Wind* or Audrey Hepburn floating down a white marble staircase in *Funny Face*—but outdoors it's difficult. Few of us have terraced villas of the classic Italian sort that lend themselves to staircases. Yet if your property has even a small change in elevation, you have an opportunity to capture some of the presence that grander staircases suggest. Aside from making inclines navigable, steps offer ideal spots for sitting and viewing the garden as well as for placing plant containers and ornaments.

I was inspired to put some character into my own garden's steps after seeing Emilio Pucci's Italian villa in a magazine. It included a whole terrace consisting of vast grass steps, the long horizontal lines of which were edged with stone. The boldness of Pucci's design encouraged me to try it on a smaller scale. The grass and limestone steps in my garden lead from a lawn through the retaining wall and down into the formal area. The grass treads are shallow and broad, requiring two footfalls at each spot. It's a conscious attempt to slow down one's pace, and to encourage visitors to linger a moment and enjoy the view.

For some reason, gardeners with rustic settings are hooked on creosoted railroad ties, which I find distinctly unappealing. There are, however, alternatives. Split logs of untreated wood stripped of their bark are quite pretty, as are simple cut timber risers that weather to a silver-gray. At the risk of sounding repetitious, I must reiterate: Keep step material consistent with nearby walkways and the mood of your house. ■

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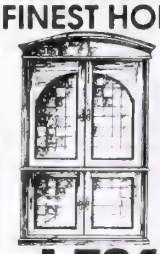
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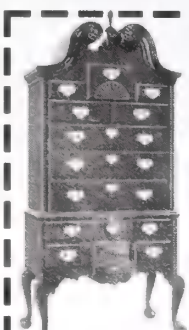
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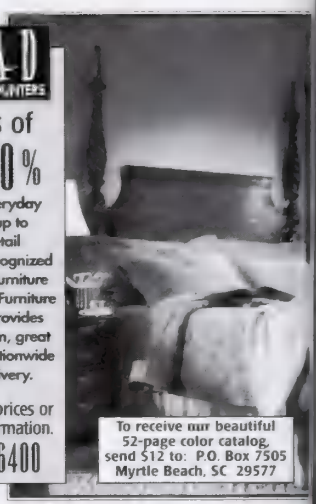
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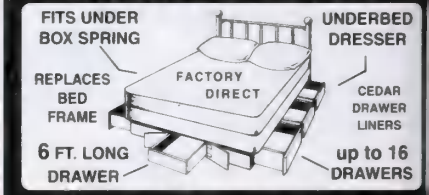
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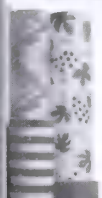
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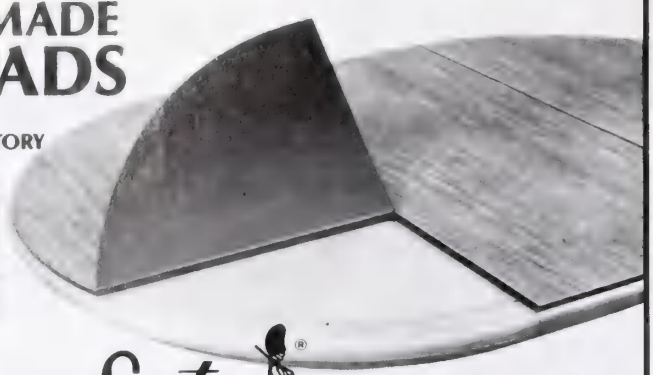


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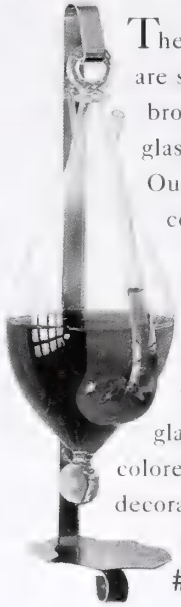
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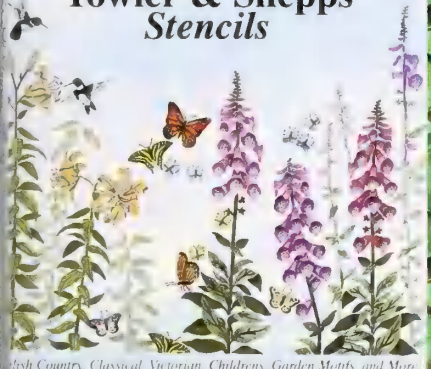
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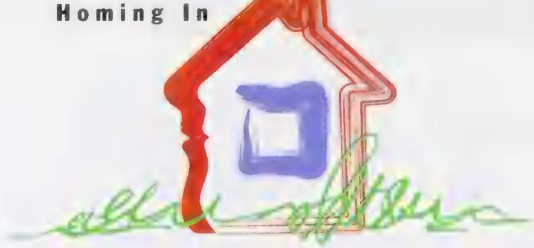
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# BOUND FOR HOME

By Phyllis Theroux

**Eight years ago, I bought a house** in a small town that calls itself, only half-jokingly, "The Center of the Universe." For me this was not a selling point. But the town's most important feature, a double set of railroad tracks running down the middle, caught my eye. If the center didn't hold—and remaining at the center of my life is an ongoing struggle—I could hop a train and get away from it. In the beginning I was a frequent rider. But after a while the return portion of my ticket began to look just as good.

This is not to imply that after taking out a library card, making a few friends, and hearing the phone ring enough times that I simply woke up one morning and realized this was my final resting place. I still don't know where that is. But there came a time when I found myself straddling a bicycle at an intersection waiting for a train to pass, quietly exulting in the fact that I was not on it.

Like marrying a man for his money only to fall in love with him after the fact, a house purchased because I needed a tax deduction—and the town which was nothing more than the box it came in—had turned into something more.

I do not have the passionate, partisan kind of attachment one has for the place where one was born. Walking around the neighborhood, I am aware of what a pretty town this is, but it is an objective awareness, unencumbered by memories. "To have humility," observed Dag Hammarskjöld, "is to experience reality, not in relation to ourselves but in its sacred independence."

Living in a town where I do not see myself coming and going, in and out of every age I've ever been, helps to anchor me in the present, encourage my own "sacred independence." Then, too, the town is too small to walk very far without having to turn around and go home again—to the real center of my universe, an upstairs room full of books and papers and ideas waiting to be hooked together.

Not long ago, however, I was invited to spend two months in my old hometown of Carmel, California. (My family has an annoying habit of settling in places too expensive to return to unless you have a small fortune or, as I did, an old friend who still lives there.) As soon as I stepped off the plane in Monterey and took my first breath of eucalyptus-scented air, my past thickened like a soup around me and I remembered something I had forgotten. Virginia is where I live. California is home.

At first it was exhilarating. To know and be known b people whose memories are long enough to tell you how muc around the eyes you look like your grandmother gives you deeper context than you can give yourself. To be reunited wit the oaks, the rosemary bushes, the rugged hills and air swe with pine resin is to feel simultaneously dazzled and familia so much a part of the scenery that I hardly know where leaves off and I begin.

This, I thought, is my inheritance, these are my asset and as I walked along the beach there was no part of it th did not have a part of me—balancing on the rocks with m mother, being proposed to by my now ex-husband, watchi my first child crawl on rompered knees across the sand. The about two-thirds of the way through my stay, the same desi to snap the leash that had propelled me out of Californ many years ago took hold again.

Increasingly, I woke up thinking about the coolness the morning air along the railroad tracks, the marigolds in m neighbor's vegetable garden, the stand of day lilies in my ya that stretch their necks like trumpets toward the sunlight, m own desk. I longed to be in front of it. And as the urge return to the center of my own life grew strong, I wonder whether my heart would go ahead of me or stay behind.

The answer lay in the silence that greeted me like mute friend who had been expecting my arrival when I push through the front door. It followed me as I walked from o room to another, sorting through the mail, listening to m phone messages, and checking the health of my house plan So palpable was this presence that in retrospect I wondered it were not, in fact, my-self, waiting at the center of my l for me to return.

I have sometimes viewed my house as a kind of exteri brain cavity, my thoughts contained within the folds of t curtains, leaves of the books, and dents in the sofa cushions. is going a step too far to say that the house is me, but when leave the center of the circumference of our lives, perhaps etheric part of us remains behind to welcome us when we co home. Circles within circles. But tell me this: Is the circu ference where you grew up or where you're growing now?


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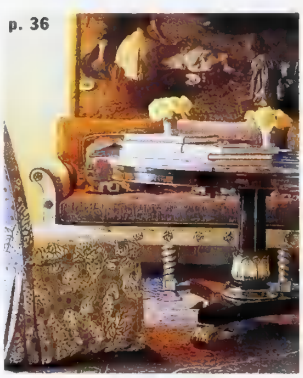
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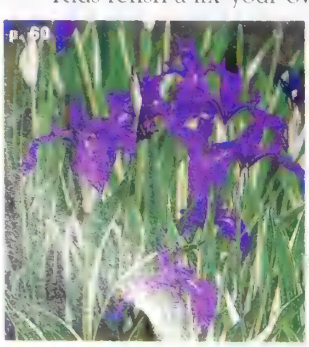
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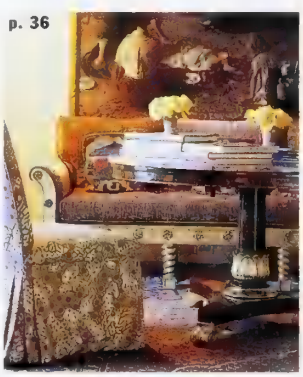
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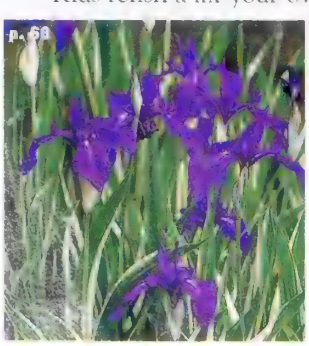
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# THE DEATH OF THE OLD COPPER BEECH

By Alice C. Holstein

**I know nothing lasts forever,** but the copper beech seemed beyond the ordinary expectations of mortality—too big, too old, too glorious. It had dark, shiny leaves that flashed henna and russet in the wind, stood about ninety feet tall, measured six feet in diameter with limbs as big around as a man's chest. The beech was probably two hundred years old and towered in all its magnificence at the top of a small hill. Almost a hundred years ago an architect built a big brown house under this tree.

Our real estate agent had called me at work to talk about the property. She claimed it was lovely and negotiable, which I knew meant it was large and expensive, but I agreed to look. When I left my office that afternoon, the hot city smell of tacky asphalt and garbage was enervating. Telling myself that the weather was too oppressive for such frivolity, I nevertheless got my car from the downtown lot and started out along the Charles River toward Newton, the site of the lovely negotiable house. With the heat of the city behind me, I felt the temperature drop slightly. There were fine shade trees and old-fashioned gas lamps on the street in front of the house. The spacious entrance hall where the owner greeted me was as cool and dark as a forest path.

"Air conditioned?" I asked the owner.

"No, that's the beech."

"Beech?"

"A copper beech *tree*," she said, as if she could tell I had never heard of a tree, let alone a specific variety.

"Of course," I offered, as verification that I had some understanding of the natural world.

She walked into the living room and gestured toward a back window. "The beech tree," she said, properly introducing me to that noble specimen. "This is what protects the house from the sun and keeps it cool." In 1902 an architect had drawn up the plans for his own home. A kindred spirit of Frank Lloyd Wright, he built it to fold into rather than dominate its natural surroundings. He had sketched the old beech on his original drawing and penciled in the umbrella of shade. He designed the foundation to step around the tree. The front half of the building and its porch stretched out under and in front of the beech; directly under the tree lay a terrace, and the back half of the house jogged to clear the trunk. On the second floor a sleeping porch off the master bedroom was surrounded by massive upper limbs. On the third floor, in what was the playroom, the thinner branches tickled at the windows in the dormers.

How many trips did we make past the house trying to decide if we should bankrupt ourselves to buy it? I obsessed endlessly to Bruce, my husband, while he walked around >


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*Abby would initiate serious discussions: "Mom, how many leaves do you think are on the tree?... Does the tree like to have birds in it?... Would you be scared at the top?... Do you think the beech tree can see us?"*

with pockets and briefcase stuffed with plumber and roofer referrals. The place was old, it needed work, but it was beautiful. I loved how solid it looked. I knew it would stand forever—our safe haven protected by the cascading branches of the mighty copper beech. Clearly it was ordained: The brown house under the tree should be ours.

The first spring after we moved in, we called the Arnold Arboretum for the names of specialists who might help us care for the beech. They recommended that a Mr. Kruger, the tree warden from a neighboring town, come and inspect the tree. Mr. Kruger was gentle and soft-spoken and seemed to be on intimate terms with most of the copper beeches in eastern Massachusetts. Soon we were taking pictures of Kruger's crew, hanging in swings suspended from the top branches, pruning the dead limbs. We fed and supported and felt good about nurturing our tree. In the summer we laughed if beech nuts fell into our dinner when we ate outside on the terrace. In the fall the kids collected the prickly nuts and made lopsided wreaths from them. We watched the squirrels run and bury the nuts we left. I had dreams of hanging a swing from the lowest branch of the beech, but Bruce assured me that its arc could send small children into the next county. Instead we put an old metal-framed hammock underneath and would lie on it and look up into the leaves.

That was our spot—the girls' and mine—from the first warm afternoon to the last. I would rush home from work, gather Annie from morning nursery school, pick up Abby from kindergarten, give them lunch, and then settle us in the hammock. We would take our books, a blanket, a bear, Annie's sippy cup of milk, and stretch out. A picture book would be chosen, but quickly we would be distracted by what was going on overhead: "Look at the blue jay.... There's his friend.... Do you see the squirrels?... Let's count the squirrels." Soon, Annie would drift into a nap. Then Abby would initiate the more serious discussions: "Mom, how many leaves do you think are on the tree?... Does the tree *like* to have birds in it?... Do you think the woodpeckers hurt the beech?... Can you climb to the top?... Would you be scared at the top?... Do you think the beech tree can see us?" and my favorite, the one recorded in her rather spare baby book, "Do you think George Appleseed planted the beech?"

Every now and then, the girls would fall asleep on either side of me. I would halfheartedly try to extricate myself to catch up on chores, but then the rickety hammock would shake and the girls would stir, so I would happily lie there with them, watching the dappled sunlight play on their tender sleeping faces.

The old tree was often the focus for family activities. We had Abby's summer birthday parties outside: little-girls-in-party-dresses-and-boys-in-bow-ties parties with the refreshment table set under the beech. When the kids graduated to treasure hunts and water balloons, the tub went there, and then the boom boxes and the blanket for pizza picnics. The tree was base for kick the can and hide-and-seek; it was the fort, the out-of-bounds mark, the goal box.

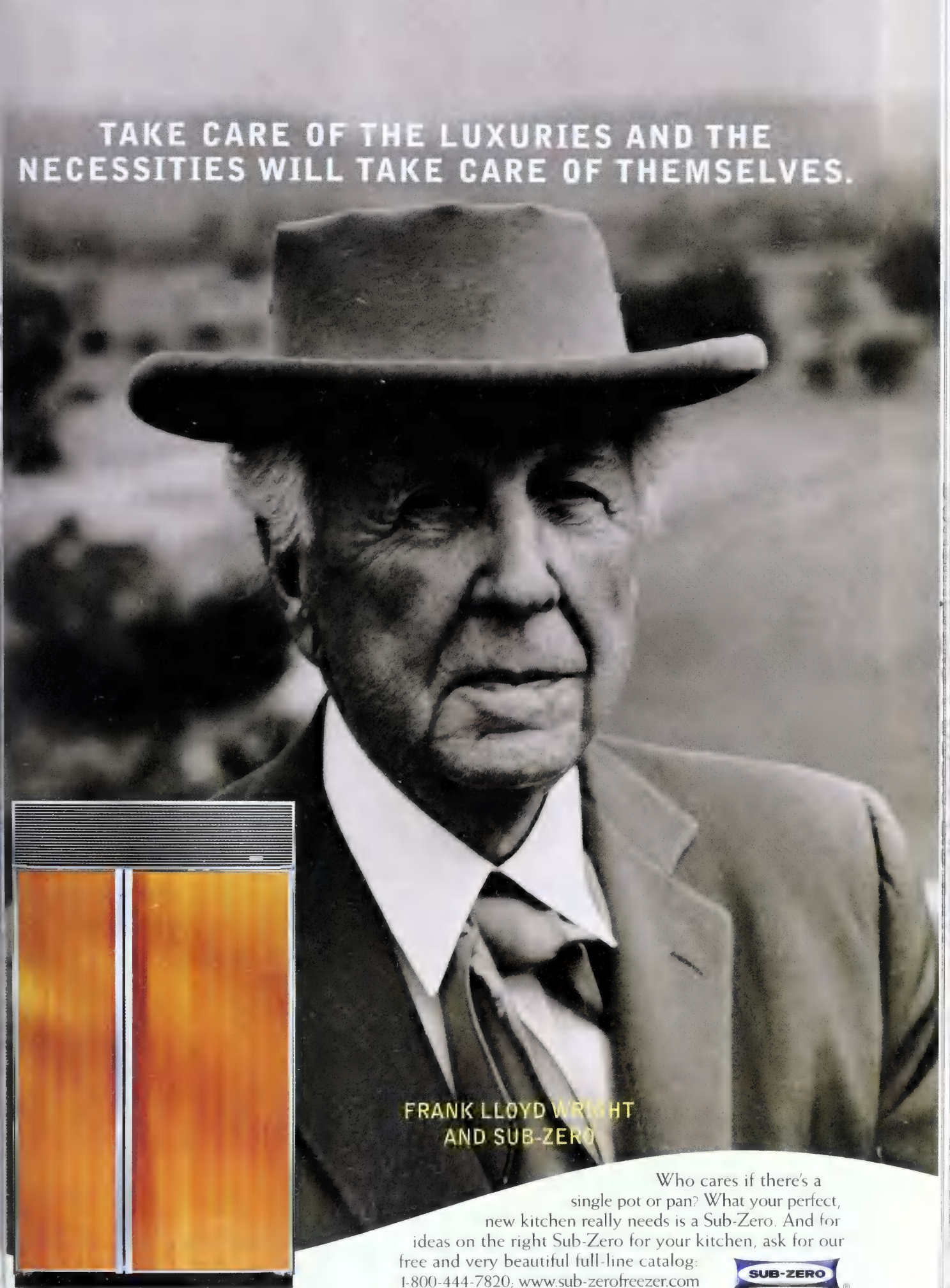
Each year we loved the beech more. Even the wildest hurricane or blizzard would not harm it. Our bedroom was directly under one of the largest leaders, and yet we never worried about Nor'easters. The kids would run crying into our room during a storm. "What if the branch breaks? What if it falls on you and Mommy?" It was easy for Bruce to reassure them: "This old tree has lasted two hundred years and it won't blow over tonight." Sometimes when the girls would not settle down easily, Bruce would make up stories about what the tree had seen in all its years, or what it would see in the years to come. It was one of those nights that Abby solemnly announced that she wanted to be *buried* under the beech. Or maybe she wanted to be *married* under the beech. I really can't remember, and neither can she.

The tree prevailed. Then one August, when we came home from our summer vacation, Bruce noticed something growing in the crotch between two of the higher branches. He and the girls dragged out the extension ladder and cranked it up to the highest position. He climbed to the top and saw there was shelf fungus and began the task of clearing it away. The girls sent up his tools with the help of a rake, and for about two weeks, every other day after work, Bruce and the girls chiseled away the fungus, but in spite of their efforts it kept returning.

Finally we called Mr. Kruger, who told us the shelf fungus was growing from a wound where the former owners had severely pruned the beech, cutting off one of the big leaders to let more light into the living room. The wound needed to be cauterized. Mr. Kruger assured us that the tree was still strong. That spring the leaves came out as usual, not the tender and chartreuse of most trees, but the dark and shiny rust of copper beeches. By summer, in full leaf against the clear blue sky of June, the beech was spectacular.

But the following winter was hard—bitterly cold with little snow, and the next two summers brought heat and drought. The beech began to show signs of strain. There were fewer leaves, and they were not as glossy as before. The tree seemed smaller too, and almost withered. More nuts were produced, and they were dropping early—sometimes a sign that a tree is dying and dropping its fruit early to increase the chances of propagating itself. The following spring the

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*Beech trees are noisy. Nuts are always dropping down on the roof, squirrels are chasing around and yattering at each other, crows are screaming from the top limbs. With the tree dead, our house was just very quiet*

beech leafed late and produced a scant canopy of leaves. "Sun scald," pronounced the arborist. "The tree can't produce enough leaves to protect itself from the sun. And the droughts—even though they happened two years ago—have destroyed the tender root ends that bring water to the tree."

"Is this it, then?" asked my husband.

"Not necessarily. Let's just wait and hope. I've seen sicker trees than this survive. These beeches can last forever."

But kindly Mr. Kruger was wrong, at least, in this instance. Last spring our beech did not leaf out, standing there like a sleeping giant while the rest of the world came back to life. Its outline remained black against the sky, as though winter had not ended. Our tree did not look dead as much as out of sync with the rest of the world, but it *was* dead, and there was nothing we could do about it.

At first I looked away and I told myself there was still time in the late spring for the beech to come to life—just one new leaf would be grounds for continued hope. But eventually it was the silence that ended my denial. You see, beech trees are noisy. Beech nuts are always dropping down on the roof, and squirrels are chasing around in the branches and yattering at each other, and crows are screaming from the top limbs. With the tree dead—well, our house was just very quiet.

We knew we had to cut the tree down. Of course we called Mr. Kruger. That afternoon he walked into the back yard almost as if he were coming to the wake of a friend. I remember he was carrying his hat. "What a shame, what a shame," he sighed. We stood together in silence. "Well," he finally said, "we all did our best."

Mr. Kruger and his crew had worked together with us for ten years. Through him I had met a spectrum of nurserymen, gardeners, arborists—people who really love trees, who stand with you and sympathize and share stories about other famous beeches and elms and oaks they have known. They tell in concerned voices about rumored diseases or stands of trees that are falling to one or another disorder of our modern world. They worry with you about bark disease and sun scald and borers. They look for alleys where bugs travel, but in many cases they don't really know what causes the old trees to die. They talk about the failing trees the way I talk with a friend about someone who has recently been diagnosed with cancer; they lower their voices, shake their heads.

The day the crew arrived to take down our copper beech, Bruce was at work, Abby was at overnight camp, Annie was at day camp, and I was home, on vacation, with our new puppy. Three young men in hard hats brought with them chainsaws, a huge crane with an 80-foot boom, and the biggest chipper I have ever seen. I pulled the shades and phoned friends to distract myself, but when the puppy started racing and whining, I put him on his leash and went across the street to sit on the curb and watch.

We sat for four days—that's how long it took—the dog and I. Runners, strollers, dog-walkers, carriage-pushers, lawn crews—they all stopped to witness the death of this landmark and to commiserate. Finally the job was done, and there was nothing left of the beech except mounds and mounds of sawdust.

That evening after dinner, Annie and I were sitting on the swing set in the back corner of our yard, behind where the beech used to be. We are a family of sunset watchers, primed to catch the extravaganzas at the end of the day and rank them on a scale of 1 to 10. That evening the sunset was spectacular.

"Whadda'ya think, Mom? I think this one is a 10."

"Absolutely, Annie."

"You know, Mom, you can see the sunsets better now."

"I don't follow, sweetie."

"Well, now we have a clear view of the sunset." She stopped. Uncomfortable with my sadness, she wanted to help to be tactful. "You know, now that the, um, beech isn't there we can see it all."

Like Annie, I can see some things more clearly now. I know that the loss of a beloved old tree is a serious matter, that like friends and pets, trees are vital in our lives, and when they are gone, we are diminished. I also know that the fulfillment of creating new life is stronger than the melancholy of bereavement, and I am eager to fill the void. The old copper beech had magic, the magic I hoped would shelter and protect my family. Now sometimes when everyone else is asleep, I look out to where the beech stood and find myself whispering to the spirit of the tree, praying it will still keep our dreams sweet and our house blessed.

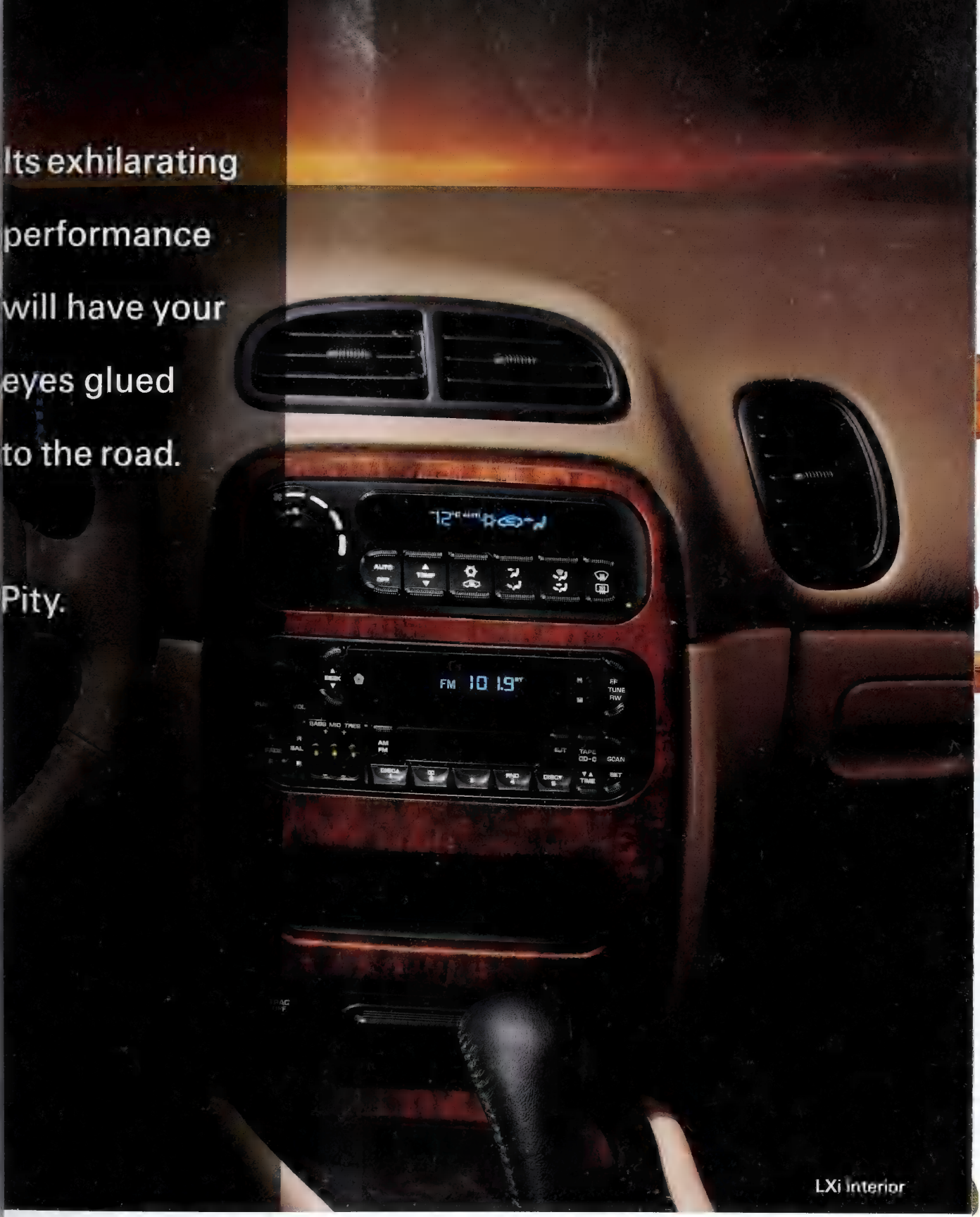
We were fortunate that the autumn was warm because we had so much to do. We moved a copper beech sapling from a neighbor's scion to a spot near where our beech had been. We planted hollyhocks where only hostas and ferns used to grow. And grass. And we saved several beech shoots, children of the great tree, that had sprouted up among the pachysandra surrounding it. We will be gone before any of the shoots touch the house, but we feel that this propagation is the least and last thing we can do in tribute to a grand old friend. ■

*After working for many years as an editor in the educational division of Houghton Mifflin, Alice Holstein is now an English teacher at the Dana Hall School in Wellesley, Massachusetts. A free-lance writer, she is currently at work on a collection of stories and essays about adolescent girls.*

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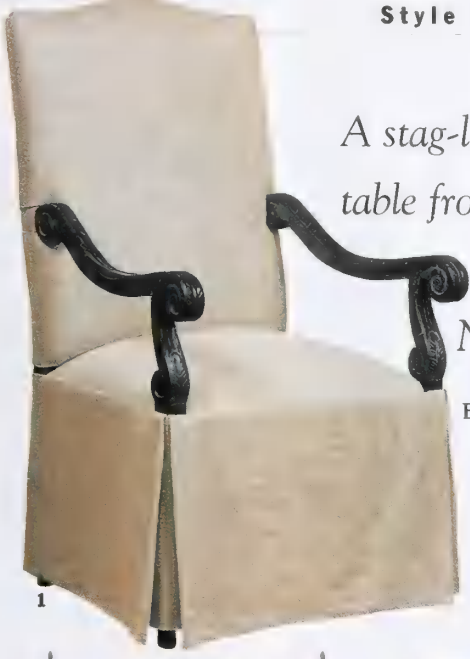
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EDITOR: ELIZABETH MAYHEW



















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. & 7. Stag-egged desk based n an 18th-entury Swedish lesign, $2,295; black-painted wheel-back chair, 776. Both from he Bill Blass Collection, Pennsylvania House: 00-782-9663.
. Leather chest rimmed in gold ailheads, $750. From Sarreid: 19-291-1414.
. Baker xaggerates the urves of an 18th-entury-style amelback, 6,745. Call 00-592-2537.

*High Point stepped up its attention to modernism, introducing new pieces influenced by designs from the thirties, forties, and fifties*


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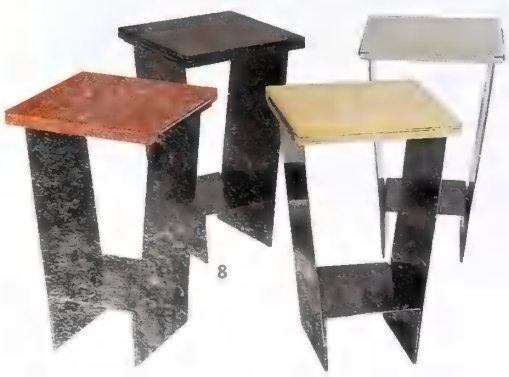

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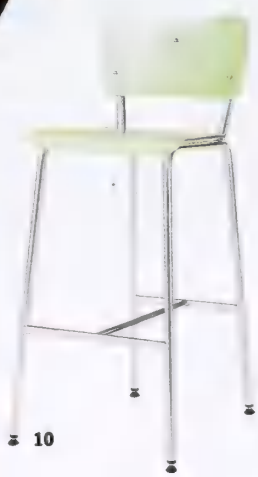

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1. Boxy leather-slipcovered chair, $1,900. From Lee: 800-892-7150.
2. Flared-arm chair in chenille, $1,200. From Thomasville: 888-624-4528.
3. Metal-legged oak drop-leaf, $945. From Drexel Heritage: 800-916-1986.
4. Reissued Robsjohn-Gibbings cotton-strapped stool circa 1954, $1,240. From Bexley Heath: 800-954-7776.
5. Exposed steel legs support cherry-veneer shelves, $549. From Blu Dot: 612-782-1844.
6. Eddie Bauer's sunburst side table, $250. From Lane: 800-750-LANE.
7. Elongated glove-leather chaise, $3,925. From Directional: 800-308-0110.
8. Steel-based side tables with dyed birch tops, $229 each. From Blu Dot: 612-782-1844.
9. Bernhardt's armchair has clean lines. Call 800-927-4483
10. Barstool with tempered-glass seat and back, $479. From Curvet: 800-256-6123.




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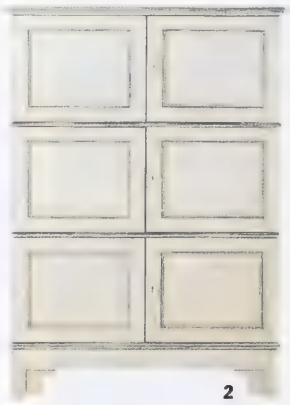
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1. *Hickory Chair will initial Mark Hampton's 19th-century-style hall chair for you, $810. Call 800-349-4579.*
2. *French Directoire-inspired cabinet, $8,517. From Milling Road: 910-885-1800.*
3. *Bookcase topped by medallion cornice, $3,200. From Julia Gray: 212-223-4454.*
4. *Bench with Greek key trim, $1,641. From Century's Save Venice Collection: 800-852-5552.*
5. *Victorian-style tall chest, $650. From Lexington: 800-LEX-INFO.*
6. *Scalloped side table, $875. From Drexel's Pinehurst Collection: 800-916-1986.*
7. *Julia Gray's classic bedside table, $1,500. Call 212-223-4454.*
8. *Pull a dining table up to a linen-upholstered settee, $2,744. From Century's Save Venice Collection: 800-852-5552.*
9. *Lighten up a sunroom with Drexel's crisscross bench, $2,470. From the Pinehurst Collection: 800-916-1986.*


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*Rattan, bamboo, and teak are just a few of the natural materials used in new collections from High Point*


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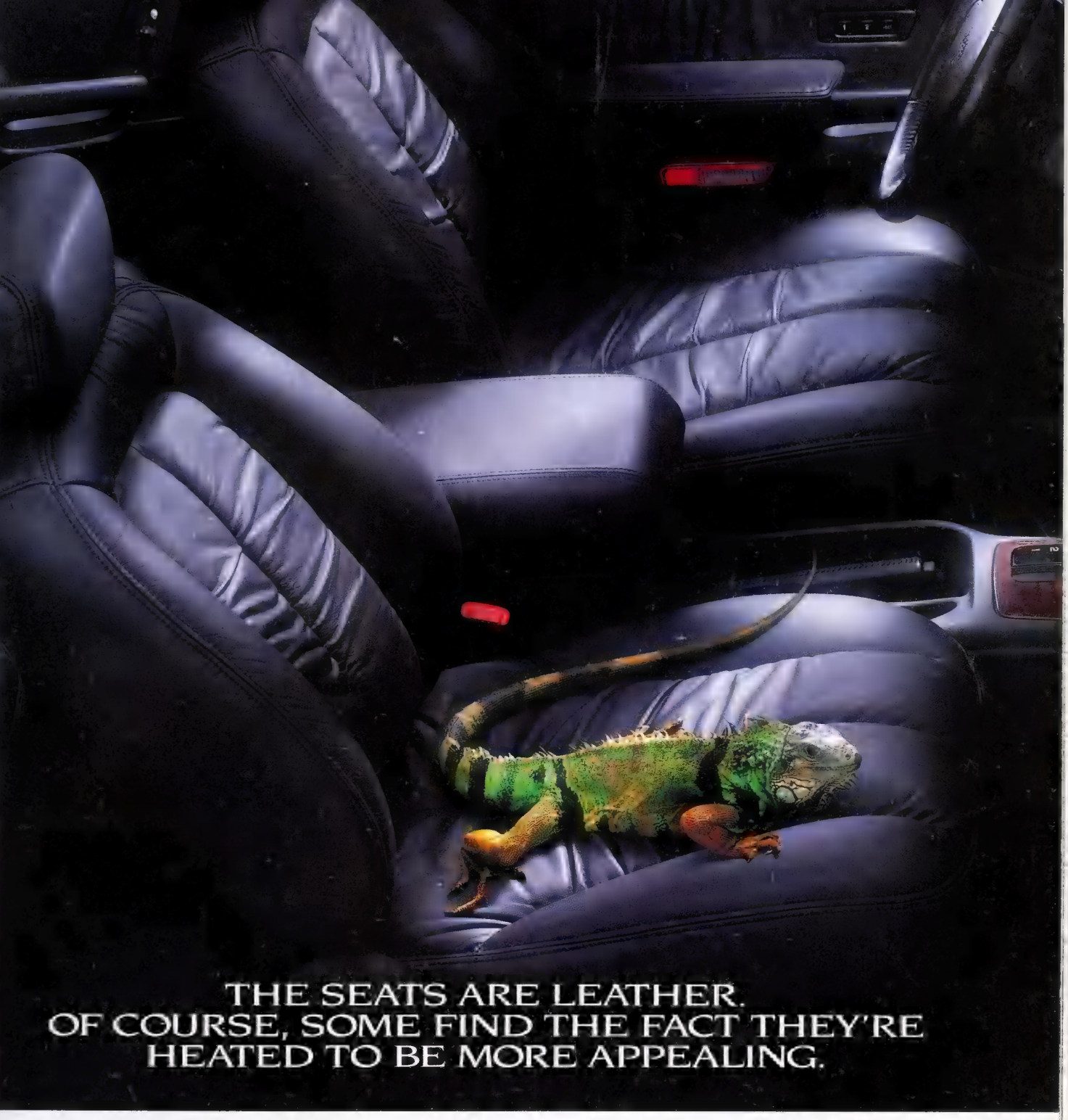

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1. *Drexel's buffet has wicker storage baskets, $1,755. Call 800-916-1986.*
2. *Nailheads highlight a chair's curves, $2,695. From Henredon: 800-444-3682.*
3. *Ralph Lauren's African-inspired bamboo and stainless-steel bench, 1,275. Call 212-642-8700.*
4. *& 5. Oversize rattan chair based on a 1940s design, $998; updated campaign-style chest, $1,110. From Lexington's Nautica Collection: 800-LEX-INFO.*
6. *Lexington's teak bench works indoors or out, $1,198. Call 800-LEX-INFO.*
7. *Mark Hampton's faux-bamboo stool, $1,500. From Hickory Chair: 800-349-HKRY.*
8. *Two-toned rattan side table, $398. From Palacek: 800-274-7730.*
9. *& 10. Wicker chest in tortoiseshell finish, $998; rattan chair with sunburst back, $300. Lexington's Nautica Collection: 800-LEX-INFO.*



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*Petersen's 4-Wheel & Off-Road* magazine

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## THE EVERYWHERE CHAIR

**If it has yet to conquer** all of America, Philippe Starck's high-legged Dr. No stacking chair (above, shown in aluminum and molded plastic) has already won Europe and is found there in houses, shops, offices, gardens, and museums. Amazing, considering that Starck designed it only in 1996. Named whimsically after the archvillain of Ian Fleming's 1958 James Bond thriller *Dr. No*, it comes in a matte, scratchproof polyurethane finish in a variety of colors, $147. At Luminaire: 305-448-7367. *Dale Mackenzie Brown*

## CLARIDGE'S MAKEOVER

**When one of London's** grandest and most historic hotels spends almost $70 million on a makeover, you know it isn't just to redo the rugs and hide the mini-bars. No, at Claridge's (below) the renovation was a bit more complicated than that. Built in 1898 with solid Victorian credentials, the hotel was redefined stylistically in 1931, when an Art Deco wing was added, doubling the size of the hotel. By that time, a little sprucing up was needed in the older half of the hotel, so streamlined details—from petal-topped columns in the dining room to the *moderne* grillwork in the lobby—edged out some of the original decor. Then about eight years ago, the hotel got truly playful, calling in London designer Tessa Kennedy, who redid about half of the hotel's 197 rooms—in both wings—in flamboyant styles. In two Tartan Suites, everything was done in green plaid.

How do you refurbish such a glorious mishmash? First, hire the design firm RPW to restore the original Art Deco rooms. Then call Kennedy back to touch up her handiwork. Tap Lynne Hunt, a specialist in hotel design, to create a stripped-down nineties version of Art Deco for rooms in need of total refurbishment. Get well-known designer John Stefanidis to infuse the Royal Suite and other rooms with traditional chintzes and muted colors. Finally, call on Veere Grenney, until recently the director of Colefax and Fowler, to redo the penthouses. In the end, not one guest room was untouched. Double rooms from $485; call 800-637-2869. *William Sertl*



## FOUR-STAR CHAIRS

**Once immersed within the fin de siècle decor** of a famous French watering hole such as La Coupole or La Closerie des Lilas—both famously commemorated in *A Moveable Feast* and *The Sun Also Rises* by 1920s expatriate Ernest Hemingway—one is apt to feel a certain frisson at knowing Hemingway, or Kipling, or Cocteau could easily have sipped his *vin ordinaire* in one's exact same seat. This powerfully romantic history, according to Roche Bobois's president Michael Lerner, was the main motivation behind founders Philippe and Francois Roche pursuing the rights to reproduce a small quantity of the Art Nouveau and Art Deco pieces—including the satin-finished beechwood chairs, below—from six of Paris's legendary cafés. From left: Lucas Carton, La Closerie des Lilas, Le Petit Riche, La Coupole, Le Terminus Nord, and Julien, $750 to $1,150 each. "These are chairs with real soul," says Lerner. "They're like old friends." Call 800-972-8375. *Stephanie Rank*



IN THE AIR

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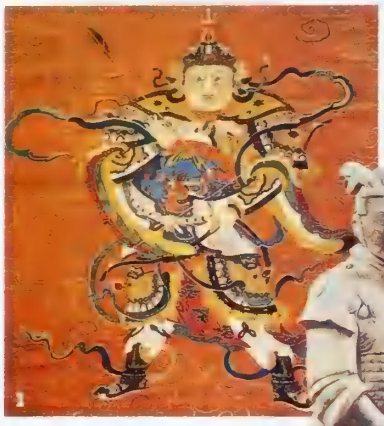

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# THINK PIECES

**After coming from Cairo to** get a degree in architecture at MIT, Hassan Abousseda found himself "down at the bottom of the building totem pole, with developers and contractors having all the say." His solution? To emulate Thomas Jefferson and construct his own designs. "I couldn't afford to do buildings," he says, "but I could do furniture." To that end, Abousseda (who also teaches furniture and interior design at Parsons) founded HAF, a design studio–showroom in SoHo where he could apply his considerable architectural intellect to furniture. One group, Verteces, he characterizes as "little buildings"—mainly side tables of maple and mahogany (foreground left, $1,100) with Bauhaus-simple lines and pull-out shelves. A new "corset" bed offers a clean, arc-shaped stainless-steel headboard wrapped with soft, springy leather that's laced up the back (upper left corner, queen, $5,500). All pieces are made or adapted to order. Call 212-925-3100. *Stephanie Rank*

# EXHIBITIONS


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**New York, February 6–June 3** The Guggenheim looks at 5,000 years of Chinese art, gathering over 500 works, including *Heavenly King of the West*, a silk embroidery from the 13th century (1); a six-and-a-half-foot terra-cotta sculpture of a Ch'in dynasty general from 221–207 B.C. (2); and a green-glazed stoneware bottle from 618–907 (3). Call 212-423-3600. **New York, March 17–June 14** During the first sixty years after this country won its independence, stylish Americans held tightly to their European tastes, using only Parisian porcelain for their tables. This 19th-century urn depicting New York (4) is one example in the Metropolitan Museum of Art's "Elegant China Ware: Paris Porcelain in America." Call 212-535-7710. **Richmond, VA, March 31–November 18** Saris, tapestries, and brocades are among the rarely seen textiles on view at the Virginia Museum of Fine Arts' "From the Looms of India." This fragment from a pictorial embroidery of silk and metallic thread on cotton (5) was made in Rajasthan during the late-18th or early-19th century. Call 804-367-0844. **Los Angeles, CA, March 1–May 10** How do artists such as Robert Smithson, the earthworks conceptualist, L.A.–based painter Edward Ruscha, and public art maker Christo interpret the myths and realities of architecture, landscape, and the American scene? "American Vernacular: Selections from the Permanent Collection" delves into these issues at the Museum of Contemporary Art, Los Angeles. Call 213-626-6222. **Washington, DC, February 26–November 8** We stare in wonderment at loop-the-loop roller coasters and 250-ton airplanes flying through the skies because they defy common logic. But the engineers who develop these feats routinely challenge conventions. Get inside these innovative minds at "Breaking Through: The Creative Engineer" at the National Building Museum. Call 202-272-2448. **Philadelphia, PA, March 10–May 17** Another outsider art show is illuminating the works of painters and sculptors who operate far from the mainstream in "Self-Taught Artists of the 20th Century: An American Anthology" at the Philadelphia Museum of Art. Justin McCarthy, who painted *Candlelight in Acapulco Ice Follies* (6), is one of 32 artists covered. Call 215-763-8100. *Christina B. Wilson*


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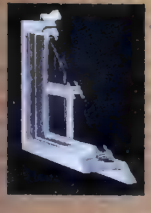
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# FLEXIBLE HIGH FLYER

*The versatile Brian Murphy lets the client be his guide*

By Christine Pittel

**If Brian Murphy were a character** in a movie, he would be the dependable best friend who the heroine finally realizes she's been in love with all along. In a profession not noted for modesty, Murphy is positively self-effacing. "So many decorators strive for a signature look," he says. "That may be comforting for some clients who go out emblazoned with Chanel C's. But I like to do individual houses that reflect the personality of the people who live there."

His style can swerve from "Louis XVI meets Cole Porter" in Manhattan to "uncluttered 21st-century Victorian" in Mamaroneck. But this mode-master really listens to his clients, which means if they don't like something he does not try to convince them that they should. "Whatever I do must be appropriate," he says, "but usually I have carte blanche on a job once I've given the husband a comfortable chair."

Ten years ago Murphy started out as an apprentice at the blue-chip Parish-Hadley, where he has worked ever since. "It's been an eye-popping experience," he says, remembering the boxes of flowers that came home with Mrs. Parish and him in the chauffeur-driven car after a six-course lunch with Mrs. John Hay Whitney at her Long Island estate. He is the last of a class trained by both Albert Hadley and Mrs. Parish. "From Albert, I learned about proportion, clarity, and the importance of getting the background right," he explains. "Mrs. Parish was all about color, comfort, warmth, and charm." Obviously, Murphy borrows a bit from both, creating beautiful, livable rooms where the clients can shine.

***What each room has in common is quality and comfort. Clockwise, from top left: A playful animal print sets off an English g[illegible]wood sofa and Regency table. Traditionalism, tidied up. An 18th-century English chair upholstered in lemon silk stands up to the floor-to-ceiling French mirror. Brian Murphy. The designer's clean-lined coffee table and chair.***

## Modus Operandi

- If you're building a house, specify windows with UV film to protect pictures and furniture from the sun, and make the frame deep enough for a shade pocket.
- Before you cut a single piece of fabric for elaborate curtains, have a muslin mock-up made and hung so you can check the drape and proportion. Forget the fringe. I prefer dressmaker details like contrast piping, shirred edging, or a pinked ruffle. Mrs. Parish would sew rickrack on the edge for a wonderful sawtooth effect.
- Stone floors look great in a kitchen, but if you're really going to cook, you should choose a softer material that's easier on the feet. Cork is one possibility, or there's Genu-Wood, a wood-veneer vinyl by PermaGrain that looks like wood, only it's springier and simpler to care for.
- I'd rather have a good Ushak rug than a good picture. I think it makes a more personal statement. Wool sisal is nice in a bedroom—then you can put another rug over it if you like. I also love French velvet carpets, which come in wonderful mossy colors.
- There should be some tension in a room. Offset expensive Limoges with a humble terra-cotta pot.






family room

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# SCULPTORS IN STRAW

*Out of a humble natural material a couple creates objects of surprisingly sophisticated form*

By Christopher Petkanas



**Veronique and Grzegorz Brykalsky's** atelier is in a former apartment with oak parquet and plaster moldings in a dignified bourgeois building in Paris's sixth arrondissement. Everywhere one looks, tangles of crunchy yet supple straw ribbon handwoven in China spill from boxes. Just back from the dyer's—the same man who tints feathers for the Folies Bergères—the straw is colored lustrous bronze, toasted orange, acid green. In one corner of the workroom purrs a minuscule black sewing machine rescued from a turn-of-the-century hat factory. In another, a steam gun hisses.

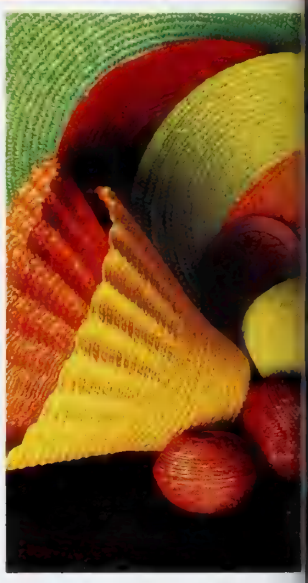
In this setting the Brykalskys, who live two floors above, design and produce straw objects that are always decorative and occasionally functional. In the early nineties both Veronique and Grzegorz wanted to ditch their careers, she as an advertising graphic artist, he as an architect. Would-be artisans in search of a medium, they experimented with other materials before settling on straw. "Starting out, the only thing we knew was that we wanted to work with a natural material," says Veronique. "In the end, only straw gave us the rich color possibilities we sought."

Unlike other craftspeople, who envision precise futures for their creations, the Brykalskys place the lives of their designs in the hands of their customers on the theory that one man's pencil holder is another man's cachepot. One of the couple's best-selling shapes is an undulating handled cup that some see as a recipient for keys and change, and that others use as a container for macaroons at teatime.

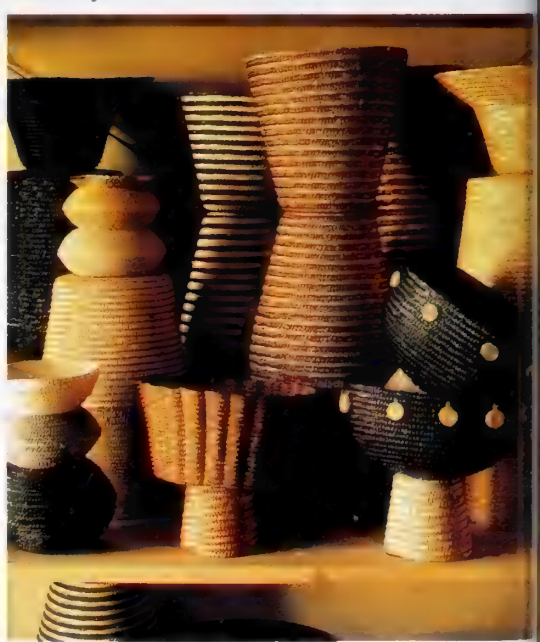
The first step in the construction of most objects is sewing together moistened straw ribbons by machine into shapes that approximate the finished item. The pieces acquire their final, crisply articulated silhouettes after being steam-molded on metal forms. When complete rigidity is wanted, as with pitchers and waste baskets, the design is treated with a chemical stiffener. While some pieces are baroque, others suggest African tribal sculpture, still others the angled forms of Brancusi.

The Brykalskys, whose creations are available at Takashimaya in New York City, and Kitchen Classics in East Hampton, New York, do not pine for their own boutique. "We're much more interested in moving on in terms of scale, like doing a room entirely in straw," says Veronique. "We are only just beginning to learn that with straw, anything is possible." ■

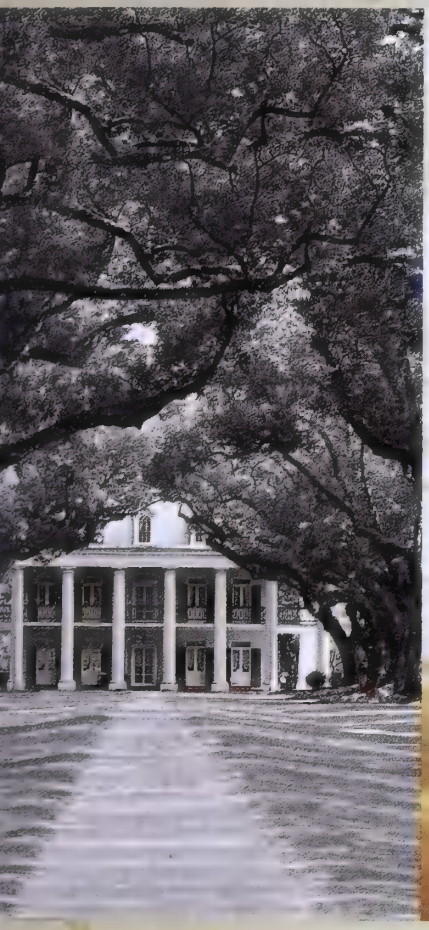




***Veronique Brykalsky (left) with a fresh shipment of woven-straw ribbons. Above: She designed the handled cup with her husband, Grzegorz. Right: Before an assortment of place mats, hard-as-wood fluted fruit bowls. Below: The Brykalskys also design for the color-shy.***



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-*Dreams of Sleep*, Josephine Humphreys

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-*A Heartfelt Home*, Marianne Gingher



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# A FRENCHMAN'S AMERICAN EMPIRE

*The sumptuous furniture of Charles-Honoré Lannuier, returned to glory in the Red Room of the Kennedy White House, is honored in his first exhibition, at the Metropolitan Museum of Art*

By Martin Filler





*During her 1962 TV tour of the White House, Jacqueline Kennedy (top) stood behind a Lannuier guéridon in the Red Room (above), refurnished with pieces by the master. Lannuier card table (left) sold last June for $497,500.*

**In 1962, when Jacqueline Kennedy** took the American public on her celebrated television tour of the White House to show the results of her historic restoration project, nothing pleased her more than the dramatic transformation of the Red Room. That startlingly chic scheme, by the French decorator Stéphane Boudin of the Paris firm Maison Jansen, centered around newly acquired American Empire furniture by the early-19th-century cabinetmaker Charles-Honoré Lannuier (pronounced lahn-wee-yay).

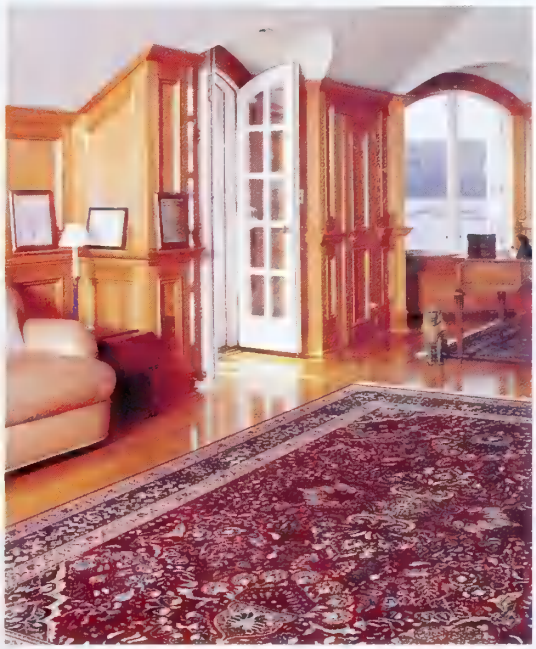
Thirty-six years ago, when Americana to most people meant stolid knockoffs of English prototypes made from native woods, Lannuier's daringly sophisticated designs—aglow with rich mahogany and exotic rosewood, gilded caryatids, and ormolu mounts—caused a sensation. And almost four decades later, the Red Room is one of the few Kennedy White House interiors to remain largely intact.

Until Mrs. Kennedy's headline-making program, the French-born, New York–based Lannuier languished in obscurity, even though he had once been at the forefront of his profession, nearly as successful as his greatest contemporary rival, Duncan Phyfe. Lannuier's proudly labeled pieces began to resurface in the 1920s, more than a century after his early death, but he was known only to a small band of scholars and connoisseurs. His distinctive designs quickly became a watchword among fashion-conscious collectors because of the Jackie imprimatur.

"Suddenly, here was the power of the White House behind Lannuier," says Peter M. Kenny, associate curator of American decorative arts at the Metropolitan Museum of Art in New York and organizer of "Honoré Lannuier, Parisian Cabinet Maker in Federal New York," the first exhibition of his work ever held. On view at the Met's American Wing from March 17 through June 14, the show, highlighting about 50 pieces by Lannuier, will be an ideal opportunity to reconsider tangents of taste in his time as well as our own. It is accompanied by a scholarly catalog (Abrams, $75) that now becomes the basic reference on the artist.

Today a gilded figural Lannuier table—his most characteristic and therefore most sought-after form—is as desirable to high-end collectors as, say, a shell-carved Newport Queen Anne desk or a hairy-paw Philadelphia Chippendale chair. At Christie's in New

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*Luxury, formality, and originality were the ideals of the New York school, which, like Paris, became the glass of fashion to the rest of the nation*

York last June, for example, a particularly important Lannuier rosewood card table fetched $497,500, a noteworthy markup over the $250 the maker originally charged for a pair of similar pieces (although that was a considerable sum in 1815). Yet for all their rarity, there survive more documented and firmly attributed works by Lannuier—about 125 in all—than by any other American craftsman of his period.

With so much irrefutable evidence around, Kenny is therefore not inclined to accept every example attributed to Lannuier, even some acquired by Mrs. Kennedy for the White House or one she bought for herself, the winged-sphinx card table included in the former First Lady's estate sale at Sotheby's in 1996. "I'll be honest with you," the curator confides. "The Jackie Kennedy table and the sofa table in the Red Room are not fakes, they're just by somebody else after Lannuier."

As Kenny ticks off the fine points of Lannuier furniture—and he wants to find at least three hallmark motifs before considering an attribution to the master—it's easy to see why he is so particular. "These are the benchmark objects of Lannuier," he says as he crouches before a spectacular pair of winged-sphinx card tables. A recent gift to the Met from Justine Van Rensselaer Milliken of Northeast Harbor, Maine, they descended directly in the Van Rensselaer family of Albany, New York, for whom they were made in 1817. They will be publicly displayed for the first time in the current exhibition.

"Look at this veneer," Kenny continues, pointing to the flamelike grain of rosewood along the edge of one table. "Not only is it book-matched [made from a single piece of wood sliced to reveal its mirror-image pattern], but it continues here right around the corner of the top. Now, how many other makers would go to that kind of trouble?"

And the tables' splendidly rendered mythical winged creatures are further indication of the care Lannuier lavished on his work. In this case, gilding was painstakingly built up over layers of carved gesso to give the sphinxes astonishingly crisp detail. "I guarantee," says Kenny, "that it took as long to make the figures as it did to make the whole rest of the piece."

Such unstinting craftsmanship might be seen as an inherited family trait. Charles-Honoré Lannuier was born in 1779 in Chantilly, a nephew of Jean-Baptiste Cochois, an accomplished cabinetmaker during the reign of Louis XVI. Cochois is believed to have trained Lannuier's older brother Nicolas, who in turn passed on the trade secrets to his sibling. At age 24 Lannuier emigrated to New York, just as Napoleon was launching the military buildup through which he was to dominate the European continent. Whether the young man fled to escape being drafted or came for economic opportunity is not known. In any case, he had a great deal of competition here. There were already some 140 furniture makers in a city of only 60,000, because New York in 1805 was a prospering financial center.

Boldly, the newly [illegible]d Lannuier decided to stake out the highest echelon of the decorating market. Placing ads in the local papers, he proclaimed himself adept at the latest Pari styles, and within a very short time started to influence the New York look. "Lannuier was a leader, not a follower," Kenny explains. "He began to set the terms in New York toward what in Paris was known as 'the antique taste,' what we would cal the Consulat style, which drew heavily on ancient Roman and Egyptian forms. Interestingly, he was probably exposed to fa more artistic influences here—such as the classicism of Phyfe and the innovation of imported English Regency furniture—than he ever would have been in Paris, where a cabinetmaker's vision was more restricted and which was largely cut off from England by the Napoleonic Wars."

Indeed, Lannuier's designs, no matter how apparently they might have been influenced by French models, could never be confused with anything actually made in Paris. "Lannuier wasn't a slave to French conventions," Kenny contends. "He didn't copy things outright, but instead was always ready to be creative."

The crosscurrents of ideas among top-drawer New York furniture designers, and between Lannuier and Phyfe above all, was such that there was no need for them to look abroad for more than generalized ideas. Luxury, formality, and originality were the ideals of the New York school, which, like Paris, became the glass of fashion to the rest of the nation. Manhattan-manufactured furniture, including much by Lannuier, was shipped to Philadelphia, Baltimore, Savannah, New Orleans, and even the islands of the Caribbean.

Most of Lannuier's work, of course, stayed at home, including seating for New York's handsome new City Hall, completed in 1812. Rediscovered in the 1970s in the Governor's Room there, eight Lannuier chairs (of a set of 23, some of which had been refitted with black plastic casters to serve as movable office furniture) have been restored and reupholstered. Two of them will be displayed at the Met exhibition.

If Lannuier had one true contemporary soul mate, it was not an American or a Frenchman, but rather the English Regency cabinetmaker George Bullock. Both men were audacious originals and ambitious entrepreneurs, striking out into new realms of taste with unconventional but exquisitely finished designs that continue to seem far more inspired than the work of their contemporaries. They both died tragically young: Bullock at 35 in 1818, Lannuier at 40 in 1819.

Today, the two enjoy followings (and prices) that few other 19th-century furniture makers have ever attained. Though what they produced was the very height of advanced fashion in their own day, those glorious objects are now far beyond the dictates of passing trends. Lannuier continues to speak to us as an example of American culture at its most refined and receptive, filtering the best of the rest of the world and making it a vital part of our national experience. ■



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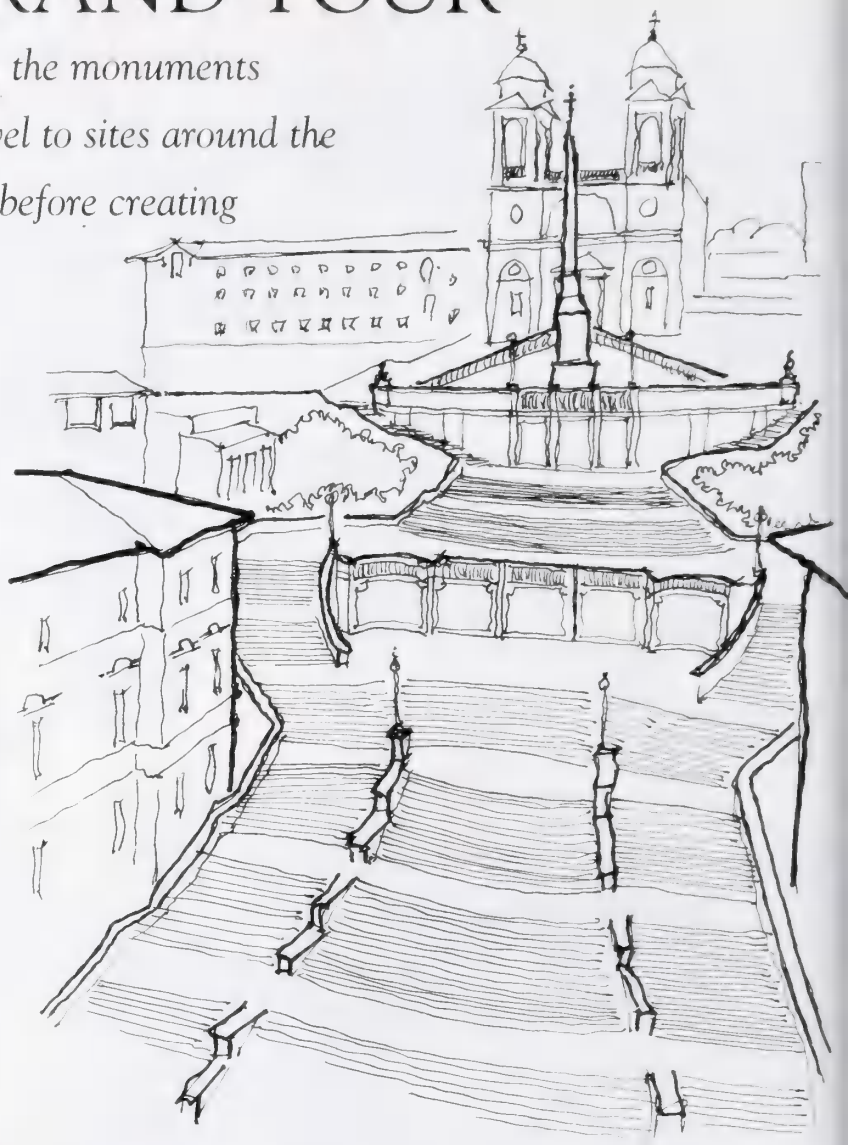
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# THE NEW GRAND TOUR

*No longer content to study only the monuments of ancient Rome, architects travel to sites around the world to look, observe, and see before creating*

By William Bryant Logan



*George E. Hartman calls Rome's Spanish Steps one of the world's finest public spaces. He lauds 18th-century buildings "for the way they fit in their place."*

*The great men of antiquity judged that there was no better school for life than travel: a school where one learns about the diversity of so many lives, where one incessantly finds some new lesson in the great book of the world.—Montaigne, 1580*

Ever since the French essayist Montaigne set out on his Italian journey in 1580, men and women of culture have sought to broaden their horizons by visiting the fountainheads of western civilization. At first, the travelers were few in number, and they suffered on their journeys every inconvenience from brigandage to jolting carriage rides to bedbugs. But in the succeeding centuries, the cultural tourists began to flow through Europe toward Italy in a steady stream, starting particularly from England, France, and America. They called their trip the Grand Tour.

At the end of the 18th century, with the vogue of neoclassicism in Britain and the founding of the École des Beaux-Arts in Paris, a good proportion of these Grand Tourists were architects. The young builders went to learn from the great monuments of ancient Rome—and later from the wonderful surviving Greek temples at Pæstum near Naples—the ideal proportions and the lovely detailing that could guide their own work. The Beaux-Arts students were even required to send back *envois* to Paris: sketches of the ruins they had observed, together with their considered (and often fantastical) reconstructions of the buildings.

When neoclassicism faded, one might have expected the architects' Grand Tour to die with it. Not so. The Grand Tour has evolved over the years, so that today there are a variety of Grand Tours, including the significant architectural landmarks of many societies. This reflects what Fred Koetter, the dean of the Yale School of Architecture, calls "the internationalization of architecture." Today, a Grand Tour can have sites around the world—from Versailles in France to the Pantheon in Italy to Aurangabad in India to Angkor Wat in Cambodia to Kinkaku-ji in Japan to Borobudur in Indonesia. Even when the tour focuses on Italy, it often highlights different places—monuments of the Renaissance, the 18th century or even of Modernism.

While the list of destinations may have expanded, the point of such a trip is still much the same. Le Corbusier—one of the first great modern Grand Tourists—put his aims simply: "to look/observe/see before I imagine/invent/create."

To read about a building in a book or to look at it in a picture is naturally not the same as to walk around and through the structure in the heat or the rain, with its whole culture vibrating around it. Le Corbusier's sketches of his trip to Italy and Greece could only have been made on-site. His pencil eliminates all the detailing of the columns and friezes, focusing instead on the view from inside the Parthenon or from a corner of Hadrian's Villa. For him, these great monuments were an invitation to explore the relationship of one space to another.

Following the modernist master's lead, this century's Grand Tourists are often less impressed by details and more >



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*Charles Gwathmey loves Le Corbusier's two religious buildings less for their audacity than for what he calls their intense "placeness"*

delighted by a building's scale and context. Louis Kahn, who took his first pan-European Grand Tour in 1928–29, made extraordinary drawings of light and shadow, in which the deep reds and greens of the shadows seem to extend the groups of buildings in time and space. "No object is ever completely separate from what surrounds it," he wrote, "and cannot, therefore, be represented in a convincing way as something unto itself. We have to learn to see things by ourselves, so as to develop a self-expressive language."

New York architects Gilles Depardon and Kathryn Ogawa took Kahn's advice to the ultimate degree, spending three years learning to see the important buildings of Italy. The time seemed short. "You can spend a lifetime studying Rome alone," says Depardon. The couple's syllabus included many traditional Grand Tour buildings: the Pantheon for its perfect circular volume shot through with light; Michelangelo's Campidoglio as the archetype of all urban plazas and his Laurentian Library in Florence, with its play of interior columns and its sinuous staircase; and the Roman baths of Caracalla for their astonishing scale. But Depardon and Ogawa value just as deeply the lessons learned in how ancient and modern can fit together in a building or a city: the medieval Castel Vecchio, now Verona's art museum with Carlos Scarpa's contemporary renovation of one wing, or the city of Lucca, its medieval walls now a park, the tops of its walls covered with trees.

Though Washington, D.C., architect George E. Hartman first went to Italy to tour the works of the Renaissance and classical Rome, he returned to study the piazzas, buildings, and towns of the 18th century.

"We once passed the 18th century by," he says. "We despised its eclecticism, because we were taught that a building should be *of its time*. Now, many of us are much more interested in buildings because of how they fit *in their place*.

Hartman points out that Rom works as a living city thanks to th extraordinary 18th-century plazas an fountains that connect one district t another. The Spanish Steps and th Trevi Fountain, for example, he regard as two of the finest public spaces in th world, but he is also impressed by smalle little-known squares like the Piazza d San Ignazio, just off the Corso. "Aroun 1720, Fillipo Raguzzini made the firs modern apartment houses in Rome– and possibly in the world—there," Hart man recalls. "They were the source of a later Roman apartment buildings."

Even among the ancient monu ments, he loves to consider not jus buildings, but their urban context. Onl a twenty-minute subway ride from dowr town Rome are the ruins of Ostia Antic Rome's port in the first century A.D "When you see it," he says, "you realiz that the Romans built cities just like w do, with apartment buildings organize on a street grid. It is a magnificent stud in urbanism."

There are even architects whos taste in Roman ruins runs to building not even one hundred years old. Whe Walter Chatham received a grant fro the National Endowment for the Art to study Roman architecture, he wen specifically to examine Modernist build ings. Compared with the restored classi cal buildings, the New York architec found much Modernist work in disrepai but he nonetheless discovered lessons i the purity of monumental architecture

In Olympic City, designed unde Mussolini, Chatham was impressed b the austere, linear, and stately whit marble Fencing Academy by Luig Moretti (who would later design th Watergate Complex in Washingtor D.C.). He realized that, like England Crystal Palace, it is an example of pure, abstract idea carried out not sim ply in a bay window or an embrasure but in the scale of the entire building

Although architects have considered Rome the Grand Tour's Mecca for the last three centuries, they have also stopped elsewhere, particularly at the monuments of France and Germany. During the middle of the 19th century, the Gothic style was in vogue and the Gothic cathedrals of France outstripped even Rome in popularity.

Today, however, the Grand Tourist in France is more likely to focus on comparatively recent developments. Architect Hugh Newell Jacobsen of Washington, D.C., went to see Paris's 19th-century radial street grid, the Champs Elysées, and the 17th-century gardens of Versailles. "Space, light, trees, and the people among them," says Jacobsen, who designed a 70,000-tree allée for EuroDisney. "Those have become my true loves in architecture."

New York's Charles Gwathmey toured France specifically to look at 20th-century work. Working on the history of architectural proportioning systems on a Fulbright grant in 1962, he focused on Le Corbusier's modular theme, which allowed the architect to relate every element of a structure to the scale of the human form.

What captured his heart, however, was not the technique or the great glass-and-steel walls, but Le Corbusier's only two religious buildings, the Chapel at Ronchamp and La Tourette monastery. Eccentric as they were in the master's oeuvre, Gwathmey loved them less for their audacity than for what he calls their intense "placeness," that is, their ability to transform a building into a unique experience of space.

"At Ronchamp," the architect remembers, "the sense of surprise is intense. Every element has a double reading." The large door looks from afar like a painting, but when you approach it, find the handle and push, you discover that it is not hinged but set in a pivot, so that it swings dramatically both inwards and away from you.

Gwathmey's favorite element at Ronchamp is the roof. "From outside, it looks so heavy," he says. "But the moment you enter, you see that the roof is floating above the wall by an inch and a half *(Continued on page 142)*


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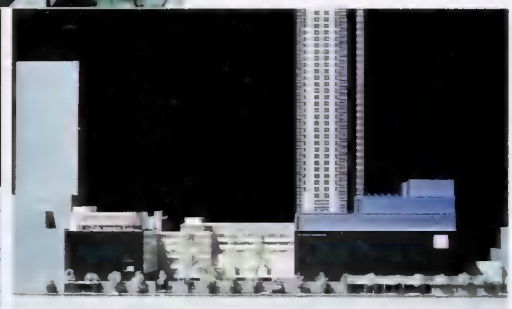
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*Architect Yoshio Taniguchi (portrait, above) has designed elegantly understated museums in Japan, including those in Toyota City (above) and Marugame (left of portrait). His scheme for New York's Museum of Modern Art will restore the sculpture garden (top), preserve the old facades on West 53rd Street (above, far left), and create a new main 54th Street entrance (above, far right.)*

# MOMA NOW AND ZEN

## *Yoshio Taniguchi's sophisticated minimalist design is the surprise choice for the Museum of Modern Art's 21st-century home*

By Martin Filler

**The most extraordinary year** for museum architecture in living mem ory ended with a bang last December. The hosannas for Frank Gehry' Guggenheim Museum in Bilbao and Richard Meier's Getty Center i Los Angeles had barely subsided befor New York's Museum of Modern Art star tled the design world by awarding th coveted commission for its major reno vation and expansion project to a architect who until this closely watche competition had been all but unknow outside his native country—sixty-year old Yoshio Taniguchi of Japan.

Despite the increasing interna tionalization of architectural practice, MoMA's decision to pick th darkest of dark horses surprised even the most seasoned observer Many had expected the nod to go to the power-friendly New Yorke Bernard Tschumi, rather than the Swiss firm of Herzog & de Meuro or the Tokyo-based Taniguchi, proximity being the better part of valo for many architectural clients. In fact, even a preliminary study Taniguchi's handsome minimalist scheme suggests he merited the jo though history books are littered with losing competition entries tha deserved to win.

The ten contenders (see House Beautiful, April 1997) fro whom the three finalists were chosen submitted conceptual sketch books that were shown at MoMA last year. An exhibition of mode by the ultimate trio of contestants will go on view at the museum March. This was not one of those architectural short lists that throw everything from Postmodernisim to Deconstructivism. Terence Rile the Modern's chief curator of architecture and design, knew what h wanted, and that was something very much in keeping with the co tinuing genealogy of MoMA and its role in defining the history modern art and architecture.

To one degree or another, all ten finalists conform to Riley's pre erence for work that takes the classic modernist idiom of right-angle metal framing and transparent or translucent walls, but gives it a mo contemporary air by using new lightweight materials and innovati structural technology. This is the style he dubbed "Light Constru tion" in his 1995 exhibition of the same name, a show that featured s of the ten contenders, though not Taniguchi.

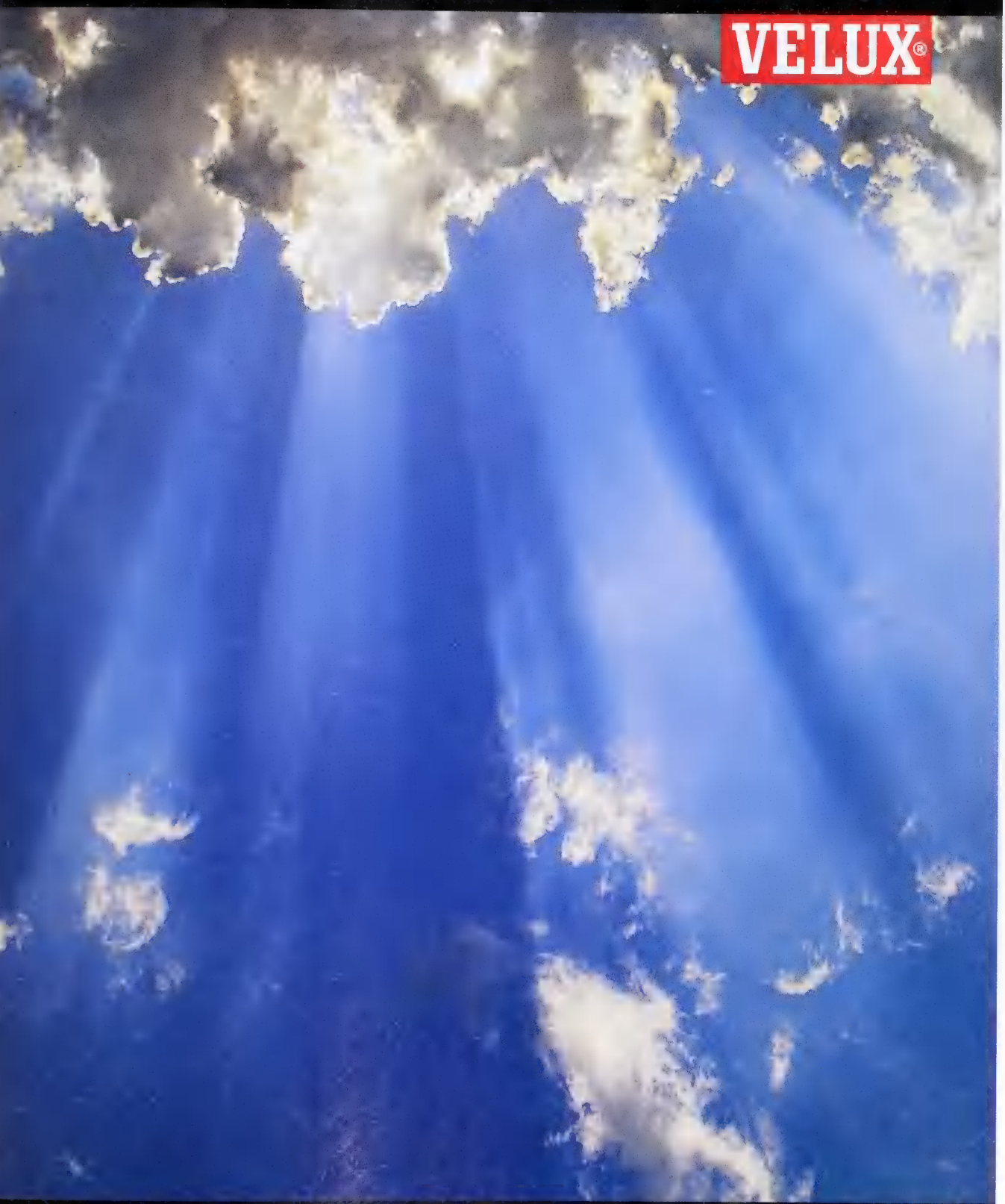
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*The Taniguchi design reveals itself only slowly, and its very Japanese reliance on the staying power of simplicity ties into an aesthetic principle at the very heart of MoMA's interpretation of modernism*

quiet, functionally brilliant scheme signifies that there will be no latter-day overthrow of Modernism at the museum. "It's very exciting to live through this twice," said 91-year-old Philip Johnson, founder of MoMA's department of architecture and design, at the press conference announcing the selection. His enthusiastic approval reconfirmed the spirit of continuity implicit in Taniguchi's design, which is targeted for completion by 2004, the museum's 75th anniversary.

Clearly, Taniguchi understood how proud MoMA is of its history, and accordingly he plans to preserve its familiar presence on Manhattan's West 53rd Street. The facades of Philip L. Goodwin and Edward Durell Stone's 1939 International Style building and Philip Johnson's 1964 addition will be kept intact to acknowledge that this is an institution that builds on its past rather than reinvents it.

Taniguchi will shift the main entrance of the museum northward to the West 54th Street side of the property adjacent to the Abby Aldrich Rockefeller Sculpture Garden. The garden was designed by Philip Johnson and landscape architect James Fanning in 1953, but was brutally reduced in 1984 when Cesar Pelli's 52-story Museum Tower condominium and the museum's lamentable escalator atrium were built onto it. Taniguchi will restore the garden, deemed by many to be the best architectural element of the MoMA complex, to its earlier configuration, a move the selection committee responded to warmly.

In a bold stroke, he will create an entirely new gallery structure on the site of the old Dorset Hotel on West 54th Street, the acquisition of which land made the long-dreamed-of expansion possible. The problem with the current MoMA galleries is not just their inadequate size or displeasing proportions, but also their inability to accommodate the superscale sculptures and installation pieces that have become emblematic of contemporary art. A frequent complaint about MoMA these days is that it hasn't kept pace with the current scene, and the new museum is conceived to move beyond the outdated conventions of standard exhibition rooms. In what promises to be a thrilling entry experience, visitors will first encounter Taniguchi's enormous ground-floor hall—80 by 160 feet, and 40 feet at its highest, which flows into an atrium 110 feet in height—where, as Philip Johnson predicts, "You will be smitten by new art."

Above that grand space, connected to it by a graceful stairway, will be additional stories for more contemporary art, the museum's incomparable historical survey of modern art from its inception, and temporary exhibition galleries. Those floors will be progressively stepped back, both because of New York's zoning laws and to give galleries the skylights Taniguc has handled so effectively in his museum buildings in Japa Elevators as well as escalators will move the public betwe those levels. But the architect's discreet, close-to-the-w placement of the escalators will avoid the inappropriate sho ping mall feel of those added in the museum's 1984 expansio

Exteriors of the new structures will be clad in se effacing colors and materials, including black slate for the ne facades on 54th Street. The density of the midblock setti simply will not allow displays of architectural ego, a Taniguchi's willingness to speak in a cultivated whisper am the midtown Manhattan roar turned out to be an inspire winning strategy.

One is struck by how quintessentially different the ne MoMA scheme is from the high-profile museums that open in the same season Taniguchi's plans were unveiled. Gehr eccentric, exuberant Bilbao Guggenheim and Meier's glitt ing, grandiose Getty are the polar opposites of the quiet but no means inhibitive MoMA proposal. The Taniguchi desi reveals itself only slowly, and its very Japanese reliance on t staying power of simplicity ties directly into an aesthetic pri ciple at the very heart of MoMA's interpretation of modernis

By coming up with an exceptional architect who h somehow escaped the attention even of specialists in t United States, Riley and his selection committee added to t sense that their choice is not just well informed but also coup. The success of the project to a great extent will deper as it always does in minimalist schemes, on the quality of t materials and the finesse of the details. The conscientic Japanese construction industry virtually guarantees those co ditions, and one can only hope that Taniguchi will be able maintain his high standards in a city where fastidiousness not a cardinal virtue. It certainly won't be cheap, in any ca The budget is rumored to be $400 million and the Modern looking to raise an additional $300 million endowment, ma ing this one of the biggest museum fund-raising jobs ever.

Although the MoMA board of trustees approv Taniguchi unanimously, insiders report that he had especia strong support from several key players on the selection co mittee. Those included MoMA's director, Glen D. Lowry, a the museum's president, Agnes Gund, a prescient art collec with a strong vision of what the Modern should become the century ahead. That is precisely what architecture at best is supposed to do: to stimulate an exciting sense of p sonal participation in a great enterprise. One hopes that fe ing can now spread from MoMA's benefactors to the public just the same way. ■


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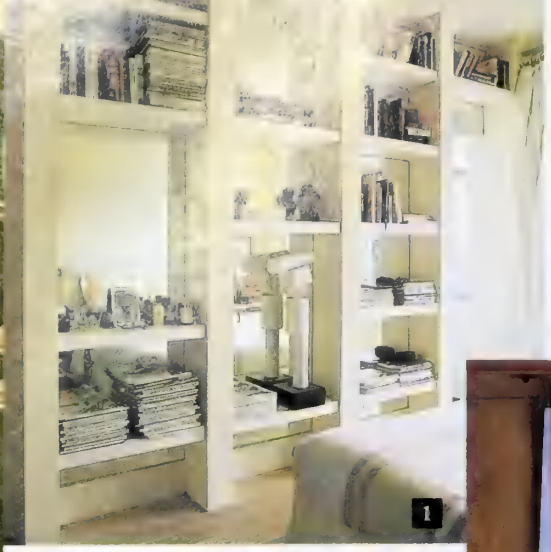
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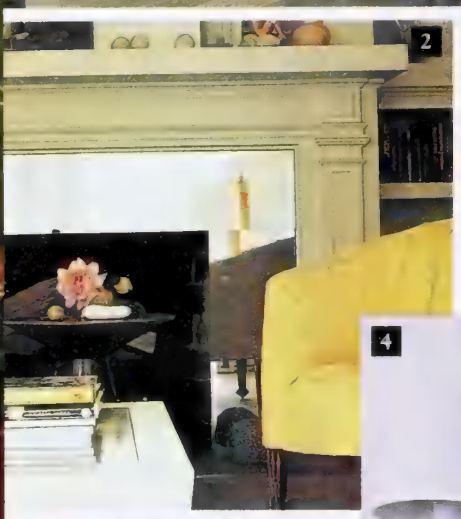
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# SPARKLE PLENTY

*Take a fanciful trip through the looking glass*

By Margaret Kennedy

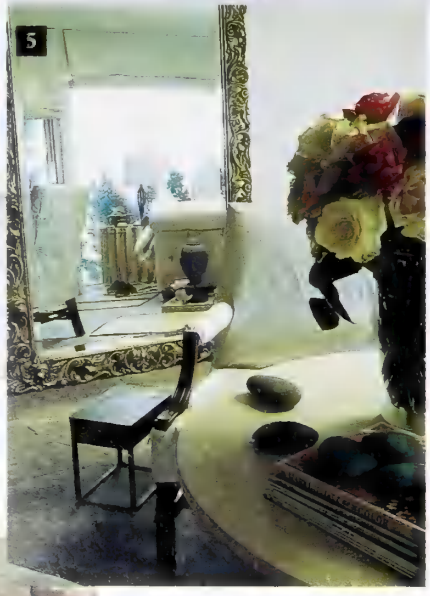

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**There is a trick** photographers use to capture a sunbeam and redirect it. When available light is frustratingly beyond the frame of a photograph, a mirror can be angled to bounce a beam into the middle of an otherwise lackluster shot. Often I am the one holding the mirror—marveling each time at the wonders it can work.

Mirrors perform magic. Chessy Rayner of MAC mirrored the deep reveals of her north-facing windows to catch every slanting ray of morning and afternoon light. Randy Ridless framed two mirrors with moldings and pilasters, then positioned them opposite each other to create the illusion of more space in a small living room. When Nancy Goslee Power wished her French doors were higher, she added moldings inset with mirror to mimic overdoor windows—avoiding the hassle of demolition. By backing bookshelves with mirror in a minute bedroom (1), Stephen Shubel visually pushed out the wall. The mirrored surround for his living room fireplace (2) magnifies the tender San Francisco light.

"Buy only antique mirrors [3] with original mercury glass," advises John Saladino. "They are forgiving. *Never* use clear mirror." This clean-lined classicist thrives on patina and treasures a craftswoman who is adroit at aging glass for him to use architecturally. To enhance the importance and scale of a small jewel of a mirror, he may hang it against a backdrop of ancient tapestry or a beautiful threadbare Oriental carpet too fragile for the floor. "A mirror is the only metaphysical piece of furniture because it has reflected lives gone by," says Saladino. "It gives us, like Alice in Wonderland, the opportunity to peer into another world. For me, mirrors are hypnotic."


8


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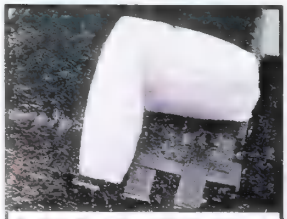
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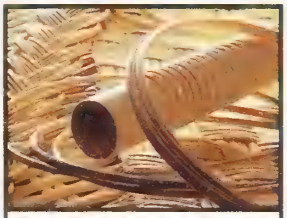




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CARMEL GARDEN SHOW

Vicente Wolf walked into his mir- supplier one day and there, hanging e above the other, were two pairs of rizontal Swedish mirrors. "They ked great!" says Wolf. "I remembered em when I had to deal with adjacent lls over a corner banquette. I hung six ntical horizontal mirrors in pairs— o pairs on the longer wall. They re- ct the outdoors and you don't see urself whole—but only in segments— ich is less distracting. They look al- st like windows." In a Long Island nroom, encircled with handsomely tailed windows, Wolf needed a wall a media center. Instead of taking out window and ruining the look of the jacent porch, he mirrored one set of nes on the exterior (8) and tucked the uipment along the new interior wall. olf was the first designer I saw deliber- ly lean a large mirror against a wall ), tempting a space to go beyond its nitations. Has it become a cliché? lo" says Wolf. "I think it has become a ssic. I love how it opens rooms in a sual, informal way." He hangs large rrors in spaces barely able to accom- odate them—over a mantel or side- ard—often tilted slightly down for a re interesting reflection (7). His own rsion of an 18th-century mirror- cked sconce (4) doubles the light.

"Place a favorite mirror on a win- w wall," suggests Albert Hadley, "or rror the entire space between win- ws to augment light." Hadley likes ctured images and once glued four- ch-wide continuous vertical strips of veled mirror around a room floor-to- iling for sparkle and glamour. To liven a dark, narrow hall, he mirrored e panels of all the doors. He recom- ends having mirror set in slightly on a ll, or surface-mounted within mold- g. "I once pavéed the walls of a bath- om with one-inch-square mirrors ove white tile," Hadley remembers. n daylight, the tiny room gleamed. Lit th candles at night, the effect was glit- ing. I also *love* pictures hung on mir- and the look of mirrored furniture [6] a room." Suddenly he stops and sighs. nderstand. It's clear as glass this scin- lating subject merits a book. ■




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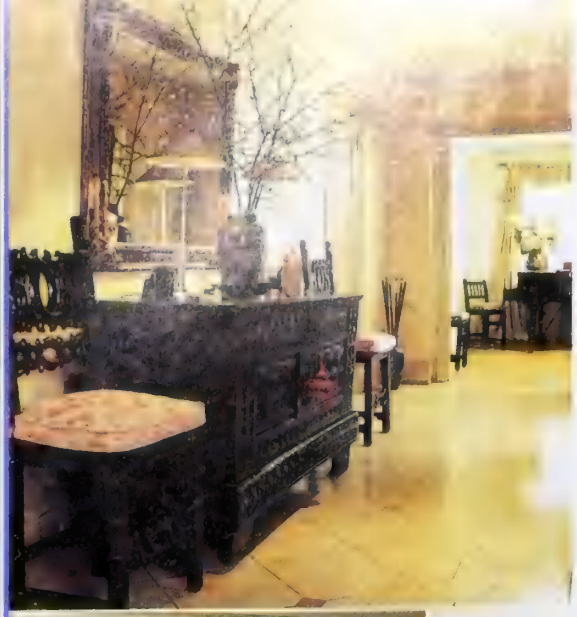
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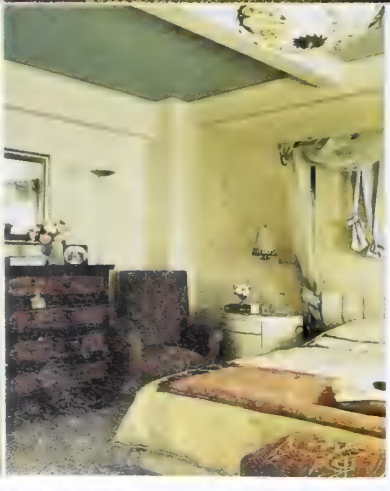
*A designer who now uses a wheelchair remodels her New York apartment to make it work for her without compromising any of its elegance*

By Paula Deitz









*Expert moves, clockwise from top: In the entrance hall, the painted floor flows into adjoining rooms without the interference of door saddles. The library desk chair on casters is designer Nancy Mannucci's command post. Bolted to the wall for stability, the custom-designed iron headboard has diagonal grab bars, loosely covered by quilted upholstery, and rests on Thera-Bands for exercise. The roll-in shower stall is tile-lined for drainage. A new doorway connects the library to the living room.*

**Interior designer Nancy Mannucci's** dinin room table in Manhattan is covered with plan and sample construction materials for a six-sto house she is renovating. At her computer in th library, she is drafting the newsletter for the Dec orators Club, and on her desk is a stack of invita tions to be addressed for a party at her countr house. The busy designer, who has used a whee chair ever since multiple sclerosis limited he walking ability several years ago, scoots aroun her 2,400-square-foot apartment with ease. That because she has remodeled her rooms to mak them as accessible as they are beautiful.

Mannucci began by removing door saddl from rooms off the central foyer to create smooth, uninterrupted route through the apar ment. For the foyer floor she opted for fau limestone in lieu of the real thing, which wou have required saddles at the level changes.

"Sometimes it is only a matter of inches or of literal cutting corners to gain access to an area," says Mannucc who broke through a wall to join the living room and th library (formerly a bedroom), creating an airy space that ru the full width of the apartment. An opening between th rooms has double doors that recede into wall pockets, allo ing easy passage but also providing privacy when neede

Off the bedroom, three adjacent closets became a si gle spacious one outfitted with double-hung clothes ro With the wardrobe in season arrayed on the lower bars, th designer can wheel in to make her selection from a seat position. For her bathroom, she took inspiration from th ancient baths of Pompeii to create a roll-in shower st with a green and beige marble and mosaic floor. The cle acrylic grab bars that lend her support when she shifts to waterproof seat are invisible against the marble wall, an long silk-tasseled cord attached to the bathroom do allows her to close it from a few feet away.

In the end the remodeled apartment does more th allow Mannucci to get around easily. Its open and flu spaces are perfect for the lively parties and family gath ings this active woman is so fond of giving. ■

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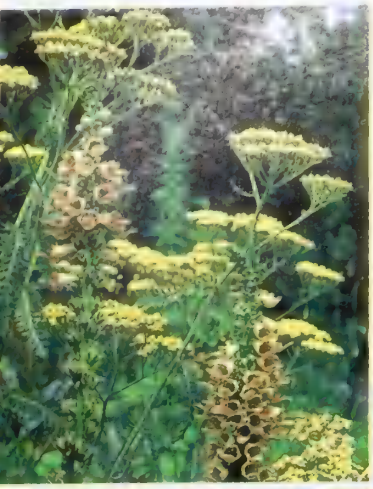
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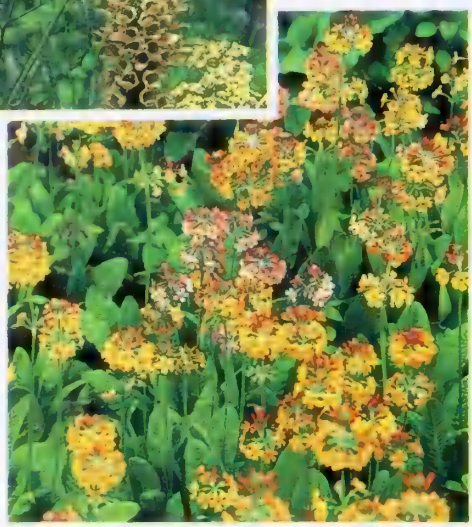
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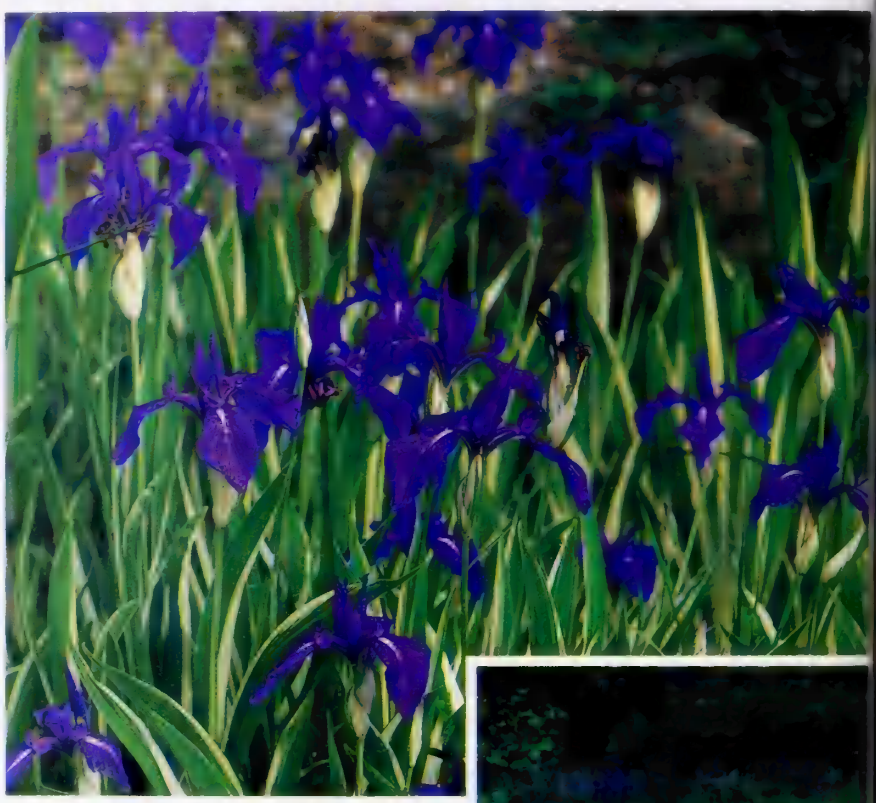


# KEEPING MEMORIES GREEN

*When our garden editor wanders through his personal landscape, he revels in trees and flowers that remind him of friends, neighbors, and fellow horticulturists*

By Ken Druse

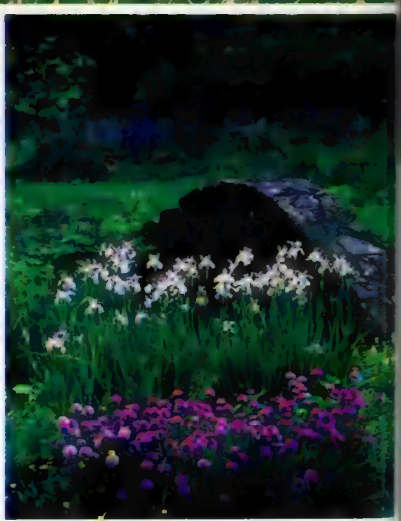




**My garden in New Jersey** is like a photo album, a diary, a guest book. As I walk around I remember the experts I have met, the gardens I have visited, and the gardeners who have come to visit me. I see my friend Robin Parer's cheerful face when I look at the *Geranium phæum* she sent after staying here last spring. Robin knows quite a bit about the descriptively christened 'Chocolate Chip,' with rich brown flowers the size of a quarter and stems that weave up through its neighbors. She discovered and named it at her nursery, Geraniaceæ, in Kentfield, California. In my little woodland garden, Jack-in-the-pulpits grow from seeds collected by Washington State nurseryman Dan Hinkley on an expedition to the mountains of China. A spectacular paperbark maple (*Acer griseum*) with a cinnamon-colored trunk covered in curls like copper foil reminds me of Tom, a friend in Oakland, California, who sent it as a garden-warming present.

No matter how [illegible] plants, the names that [illegible] are Latin or common [illegible] the people and places they came from: Willowwood maples, North Hill primroses, David Hellebores, Kelly iris, and a Mary hydrangea. This *Hydrangea macrophylla* with big scoops of white flowers shadowed in lavender blooms in my nursery bed. It started back in Brooklyn, when a branch of a shrub in Mary Meyer's garden bent to the ground, took root, and grew as an independent plant. Mary, remembering I had admired her old hydrangea, cut it free and gave it to me.

As a collector I covet unusual plants—an heirloom hydrangea or the latest new introduction like the *Iris chrysographes* with coal-black flowers that [illegible] nurseryman Kelly Grummons [illegible] few years ago. I only knew the [illegible] in horticultural jour-



***Mementos of generous friends and inspirational gardens, left to right, from top: Foxglove*** **(Digitalis lanata ssp. lamarckii)** ***with*** **Achillea *'Terracotta' in the buff border; candelabra primrose*** **(Primula x bulleesiana); Iris lævigata *'Variegat[illegible] a favorite Siberian iris, 'Summer Sky[illegible]***

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*Digitalis parviflora, a foxglove with silvery green stems and bronze flowers from a Pacific northwest garden, inspired me to start a "buff border" with flowers in tawny shades—cream to apricot, tan to chestnut brown*

nals and, frankly, I doubted the color descriptions. I suspected the blooms to be dark purple until I saw them.

Iris—rare or not—are wonderful plants to share because many actually need to be divided to perform their best, and you are sure to have some handed over if you appear at division time. More than a few gardening friends have played the iris game with me. "My, that's a marvelous color," a visitor might say. "Is it easy to propagate? Does it need to be divided to flower best?" And I have played the game myself. In fact, gifts in this genus alone could tell a history of my gardening years. My favorite Siberian iris, 'Summer Sky', an old variety first introduced in 1939, came from the conservation director of the Garden in the Woods in Framingham, Massachusetts, where I admired it fifteen years ago. ("Admire to acquire" is an old gardening adage.) Then five years later Charles Cresson gave me a wonderful water iris cultivar with variegated leaves, *Iris lævigata* 'Variegata,' from a garden outside Philadelphia that has been in the Cresson family for three generations. Just last summer my neighbors Walter and Amy Wenberg passed along some rhizomes of old-fashioned German bearded iris—amber 'Aztec Gold' and blue-on-blue 'Helen Collingswood'—that bloom in large beds around their Carpenter Gothic house. Both the iris and the beds, each filled with a single variety, take me back to my childhood, when bearded iris were all the rage.

Past and future are represented in my garden—the latter by hellebores so new I don't even know what the blooms will look like. Half a dozen seedlings were given to me by a Pennsylvania plantsman, David Culp, who crosses hellebores in his own backyard, applying pollen from the anthers of one plant to the pistil of another. Although David usually has a goal in mind—deep, vivid colors; larger flowers; or a picotee edge—he doesn't know precisely what he and nature will produce. He loves what he calls "the participatory moment," when he crouches to lift the downturned flowers and discover what the cross will look like. Last year he found a double hellebore with a picotee edge. I can't wait for my participatory moment.

The sight of an *Arisæma ringens* in my woodland garden reminds me of quite a different participatory moment one raw spring morning in Saginaw, Michigan. I had gone to interview Frederick and Roberta Case and to see their vast collection of Trillium, blooming among the birches of their woodland garden. Although the Cases are experts on the cultivation and propagation of these precious wildflowers (their book *Trilliums* was published last year by Timber Press), they seemed wary at first. "Why would you want to come all this way to see us?" Frederick asked. "We don't have a grand display, you know." But soon [illegible] shared a common [illegible]. When I said good-bye, she slipped a wrapped sandwich into one of my coat pockets and an *Arisæma ringens* tuber into the other.

It's not only individual plants I bring home as mementos; sometimes it's an idea for combinations inspired by private or public gardens like Willowwood Arboretum in Gladstone, New Jersey. The Japanese maples there, with their layers of airy branches, prompted me to plant an *Acer japonicum* '*Aconitifolium*' beneath one of my own aged *Acer palmatums*. The extravagant dahlias and sumptuous cannas in my cottage garden were prompted by summer displays at the Brooklyn Botanic Garden.

One of the most glorious sights I have ever seen was the masses of stately candelabra primroses blooming in brilliant oranges and pinks at North Hill, Wayne Winterrowd and Joe Eck's visionary landscape in Vermont. The primroses grow in a moist spot where a spring emerges at the bottom of the rock garden. I am planting some of North Hill's signature *Primula* x *bulleesiana* by my own canal, along with a plant that looks so striking with them—the rush-like *Butomus umbellatus* topped with umbels of fragrant pink flowers.

A visit to a Pacific northwest garden some years back introduced me to *Digitalis parviflora*, a two-foot-tall foxglove with silvery green stems and bronze-colored flowers. This plant not only initiated my search for unusual foxgloves, but inspired me to start what I call the "buff border" with flowers in tawny shades ranging from cream to apricot, tan to chestnut brown. In this bed plum-red foliage creates a foil for the beige and bronze flowers, and the accent color is blue. In my hunt for flowers in tawny shades, I was thrilled to receive the 'Aztec Gold' from Amy and Walter.

Recently I have started putting things in my garden that remind me of people intentionally rather than coincidentally. I have already planted an allée of lilacs in honor of my mother, Helen Druse, who adores the scent of these flowers more than anything. There isn't a fragrance in the garden that recalls my father, who died last summer, but he loved the smell of mustard, especially when accompanied by a hot dog and a ballgame. So I am making a decorative garden gate out of an old iron headboard that I will paint mustard yellow with lilac posts—contrasting colors that go together very well, I think. My parents complemented each other like that. The gate will lead to the path between the lilacs and when I open it I will remember how my family came together in those last days of my father's life. He opened our eyes and hearts to see each other with new understanding and love. ■

*Ken Druse will be the keynote speaker at the 52nd annual Garden Symposium at Colonial Williamsburg, April 19–22. For information, call 800-603-0948.*



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**CONTRAINDICATIONS:** CLARITIN is contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

**PRECAUTIONS: General:** Patients with liver impairment or renal insufficiency (GFR < 30 mL/min) should be given a lower initial dose (10 mg every other day). (See **CLINICAL PHARMACOLOGY: Special Populations**.)

**Drug Interactions:** Loratadine (10 mg once daily) has been coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies in adult volunteers. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on $QT_c$ intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

| | Loratadine | Descarboethoxyloratadine |
|---|---|---|
| Erythromycin (500 mg Q8h) | + 40% | +46% |
| Cimetidine (300 mg QID) | +103% | + 6% |
| Ketoconazole (200 mg Q12h) | +307% | +73% |

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

**Carcinogenesis, Mutagenesis, and Impairment of Fertility:** In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and males and females given 25 mg/kg. The clinical significance of these findings during long-term use of CLARITIN is not known.

In mutagenicity studies, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (rat primary hepatocyte unscheduled DNA assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenesis assay and the mouse bone marrow erythrocyte micronucleus assay). In the mouse lymphoma assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at an oral dose of 64 mg/kg (approximately 50 times the maximum recommended human daily oral dose on a mg/m$^2$ basis) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at an oral dose of approximately 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m$^2$ basis).

**Pregnancy Category B:** There was no evidence of animal teratogenicity in studies performed in rats and rabbits at oral doses up to 96 mg/kg (approximately 75 times and 150 times, respectively, the maximum recommended human daily oral dose on a mg/m$^2$ basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN should be used during pregnancy only if clearly needed.

**Nursing Mothers:** Loratadine and its metabolite, descarboethoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an $AUC_{milk}/AUC_{plasma}$ ratio of 1.17 and 0.85 for loratadine and descarboethoxyloratadine, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and descarboethoxyloratadine was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN is administered to a nursing woman.

**Pediatric Use:** The safety of CLARITIN Syrup at a daily dose of 10 mg has been demonstrated in 188 pediatric patients 6-12 years of age in placebo-controlled 2-week trials. The effectiveness of CLARITIN for the treatment of seasonal allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of CLARITIN in adults in these conditions and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar to that of the adults. The recommended dose for the pediatric population is based on cross-study comparison of the pharmacokinetics of CLARITIN in adults and pediatric subjects and on the safety profile of loratadine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The safety and effectiveness of CLARITIN in pediatric patients under 6 years of age have not been established.

**ADVERSE REACTIONS: CLARITIN Tablets:** Approximately 90,000 patients, aged 12 and older, received CLARITIN Tablets 10 mg once daily in controlled and uncontrolled studies. Placebo-controlled clinical trials at the recommended dose of 10 mg once a day varied from 2 weeks to 6 months' duration. The rate of premature withdrawal from these trials was approximately 2% in both the treated and placebo groups.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF MORE THAN 2% IN PLACEBO-CONTROLLED ALLERGIC RHINITIS CLINICAL TRIALS IN PATIENTS 12 YEARS OF AGE AND OLDER

PERCENT OF PATIENTS REPORTING

| | LORATADINE 10 mg QD n = 1924 | PLACEBO n = 2545 | CLEMASTINE 1 mg BID n = 536 | TERFENADINE 60 mg BID n = 684 |
|---|---|---|---|---|
| Headache | 12 | | 8 | 8 |
| Somnolence | 8 | | 2 | 9 |
| Fatigue | 4 | | | 2 |
| Dry Mouth | 3 | | | 3 |

Adverse events reported in placebo-controlled chronic idiopathic urticaria trials were similar to those reported in allergic rhinitis studies.

Adverse event rates did not appear to differ significantly based on age, sex, or race although the number of nonwhite subjects was relatively small.

**CLARITIN REDITABS (loratadine rapidly-disintegrating tablets):** Approximately 500 patients received CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) in controlled clinical trials of 2 weeks' duration. In these studies, adverse events were similar in type and frequency to those seen with CLARITIN Tablets and placebo.

Administration of CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) did not result in an increased reporting frequency of mouth or tongue irritation.

**CLARITIN Syrup:** Approximately 300 pediatric patients 6 to 12 years of age received 10 mg loratadine once daily in controlled clinical trials for a period of 8-15 days. Among these, 188 children were treated with 10 mg loratadine syrup once daily in placebo-controlled trials. Adverse events in these pediatric patients were observed to occur with type and frequency similar to those seen in the adult population. The rate of premature discontinuance due to adverse events among pediatric patients receiving loratadine 10 mg daily was less than 1%.

ADVERSE EVENTS OCCURRING WITH A FREQUENCY OF ≥ 2% IN LORATADINE SYRUP-TREATED PATIENTS (6-12 YEARS OLD) IN PLACEBO-CONTROLLED TRIALS, AND MORE FREQUENTLY THAN IN THE PLACEBO GROUP

PERCENT OF PATIENTS REPORTING

| | LORATADINE 10 mg QD n = 188 | PLACEBO n = 262 | CHLORPHENIRAMINE 2-4 mg BID/TID n = 170 |
|---|---|---|---|
| Nervousness | 4 | 2 | 2 |
| Wheezing | 4 | 2 | 5 |
| Fatigue | 3 | 2 | 5 |
| Hyperkinesia | 3 | 1 | 1 |
| Abdominal Pain | 2 | 0 | 0 |
| Conjunctivitis | 2 | <1 | 1 |
| Dysphonia | 2 | <1 | 0 |
| Malaise | 2 | 0 | 1 |
| Upper Respiratory Tract Infection | 2 | <1 | 0 |

In addition to those adverse events reported above (≥ 2%), the following adverse events have been reported in at least one patient in CLARITIN clinical trials in adult and pediatric patients:

*Autonomic Nervous System:* Altered lacrimation, altered salivation, flushing, hypoesthesia, impotence, increased sweating, thirst.

*Body As A Whole:* Angioneurotic edema, asthenia, back pain, blurred vision, chest pain, earache, eye pain, fever, leg cramps, malaise, rigors, tinnitus, viral infection, weight gain.

*Cardiovascular System:* Hypertension, hypotension, palpitations, supraventricular tachyarrhythmias, syncope, tachycardia.

*Central and Peripheral Nervous System:* Blepharospasm, dizziness, dysphonia, hypertonia, migraine, paresthesia, tremor, vertigo.

*Gastrointestinal System:* Altered taste, anorexia, constipation, diarrhea, dyspepsia, flatulence, gastritis, hiccup, increased appetite, nausea, stomatitis, toothache, vomiting.

*Musculoskeletal System:* Arthralgia, myalgia.

*Psychiatric:* Agitation, amnesia, anxiety, confusion, decreased libido, depression, impaired concentration, insomnia, irritability, paroniria.

*Reproductive System:* Breast pain, dysmenorrhea, menorrhagia, vaginitis.

*Respiratory System:* Bronchitis, bronchospasm, coughing, dyspnea, epistaxis, hemoptysis, laryngitis, nasal dryness, pharyngitis, sinusitis, sneezing.

*Skin and Appendages:* Dermatitis, dry hair, dry skin, photosensitivity reaction, pruritus, purpura, rash, urticaria.

*Urinary System:* Altered micturition, urinary discoloration, urinary incontinence, urinary retention.

In addition, the following spontaneous adverse events have been reported rarely during the marketing of loratadine: abnormal hepatic function, including jaundice, hepatitis, and hepatic necrosis; alopecia; anaphylaxis; breast enlargement; erythema multiforme; peripheral edema; and seizures.

**OVERDOSAGE:** In adults, somnolence, tachycardia, and headache have been reported with overdoses greater than 10 mg with the Tablet formulation (40 to 180 mg). Extrapyramidal signs and palpitations have been reported in children with overdoses of greater than 10 mg of CLARITIN Syrup. In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary.

Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

No deaths occurred at oral doses up to 5000 mg/kg in rats and mice (greater than 240 and 1200 times, respectively, the maximum recommended human daily oral dose on a mg/m$^2$ basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a mg/m$^2$ basis.

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**CLARITIN REDITABS (loratadine rapidly-disintegrating tablets)** are manufactured for Schering Corporation by Scherer DDS, England

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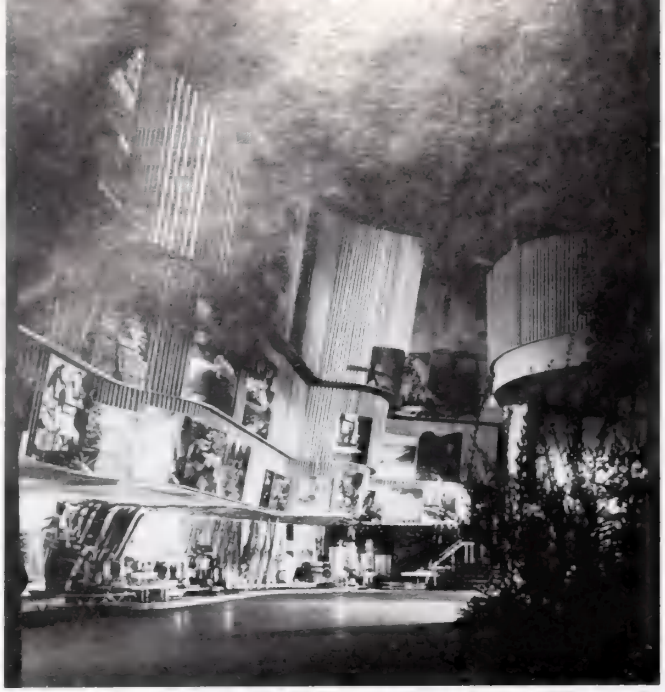


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# AALTO ON A HIGH NOTE

*How to build in concert with humanity and nature is the theme of the Museum of Modern Art's uplifting centennial tribute to Alvar Aalto, Finland's master architect*

By Martin Filler







*Alvar Aalto's Finnish Pavilion at the 1939 New York World's Fair (top) displayed his love of natural wood and undulating biomorphic forms. Aalto and his first wife, architect Aino Marsio-Aalto (above, center left), were collaborators until her death in 1949. Aalto's Villa Mairea of 1937-39 at Noormarkku, Finland (above, center right), was built for the [illegible] maker of [illegible]*

**Frank Lloyd Wright didn't like most architecture** other than his own, and the more promising his rivals, the more cutting were his jibes. Thus a Wrightian outburst might have been expected when he and the future architectural historian Edgar Kaufmann, Jr., entered the Finnish Pavilion at the 1939 New York World's Fair. That temporary showcase for Finland's mighty lumber industry, hailed as an architectural high point of the exposition, was designed by a rising young star who had been given a one-man show at the Museum of Modern Art the year before. As the greatest American architect gazed around the soaring central display space, a free-form volume enfolded by sensuously curving wooden walls, he recognized a kindred spirit. Turning to his companion Wright declared, "This man is a genius."

Alvar Aalto, the architect of that ephemeral masterpiece as well as several of the most enduring landmarks of the 20th century, resembled Wright in several ways. Both believed in organic architecture: the idea that every component of a building, inside and [illegible], should be part of an inseparable whole. Both loved natural materials, espe cially those that evoke the surroundings the structure. Though both were thoroughl modern architects, each rejected the no tion that the house is "a machine for livin in" and should thus resemble one. An both took their deepest inspiration fro the rustic landscapes of their happy chil hoods and tried to recapture the essence those settings in buildings that alway improved the ground from which they ros

Sixty years after its first solo Aalt show, the Museum of Modern Art is agai paying tribute to the Finnish master, this tim to mark the centenary of his birth. "Alva Aalto: Between Humanism and Materialism will be on view in New York from February 1 through May 19, after which it begins a extensive international tour. Organized b Peter Reed, MoMA's associate curator architecture and design, this major retrospec tive focuses on fifty buildings and projec from all five decades of Aalto's prolific caree including his furniture and glass designs, som of which are still in production.

The MoMA show is but one part of th year's worldwide celebrations. In Aalto's hom land, where his portrait and Finlandia Ha appear on the 50-mark note and he is revere as a culture hero on a par with the belove national composer Jean Sibelius, there will b a number of commemorative events. Chi among them is the jubilee exhibition "Aalt in Seven Buildings," being held at the Helsi gin Taidehall in Helsinki from February (Aalto's actual birthday) through March 2

Aalto received his earliest foreign expo sure as part of MoMA's legendary Interna-




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*Aalto's interiors could summon up specific impressions of nature, but he knew that representation in architecture should never be too literal*

tional Style show in 1932, and since then his greatness has never been doubted by critics. Although widely admired, he has not been widely emulated. The biggest question of his centennial is whether this renewed attention will at last have a positive effect on present-day architecture. Several times since Aalto's death in 1976, it has seemed as though his way of building was about to become a widespread movement. Interest in the Aalto approach—design in which the comfort of the user takes precedence over the appearance of the building—would sporadically grow, only to dissipate again as flashier trends claimed the attention of his profession and the press.

Visiting a work of architecture is always the best way of understanding it, and in Aalto's case it is crucial because his response to a building's setting resists being captured in a still photograph. A video camera moving seamlessly through the flowing, light-struck interiors of his complex and inviting structures gives a somewhat better idea of what they are really like, and fortunately the MoMA show includes several tapes that do just that.

Even during Aalto's lifetime, the designs of his slightly older contemporaries Mies van der Rohe and Le Corbusier were far more influential. This had less to do with their comparable quality than with the fact that Aalto's site-specific schemes do not translate to other locales as easily as the "universal" forms of Mies and Corbu, which were much the same no matter where they were erected. Furthermore, the Finn's designs varied considerably from one project to the next, assuring that there was no signature Aalto style, easily recognizable and thus marketable.

Aalto's readiness to be anti-monumental in an age of great form-givers worked against his gaining a high international profile, reflected in the fact that almost 90 percent of his buildings are in Finland. Now, however, it is precisely Aalto's intimate appeal that speaks to the individual in all of us, more strongly than ever. The erudite MoMA exhibition catalog (MoMA/Abrams, $55) helps explain that shift through the very topics it examines. Berkeley professor Marc Treib's superb essay "Aalto's Nature" explores the subtle ways in which the architect took his cues from the environment without attempting to mimic what can never be outdone by mankind. Though his interiors could summon up specific impressions of nature—a forest clearing in the auditorium of Finlandia Hall, a grove of saplings in the stair hall of Villa Mairea, the mysterious glow of the aurora borealis in the lighting at the 1939 fair pavilion—Aalto knew that representation in architecture should never be too literal.

In his thoughtful MoMA catalog contribution, Columbia professor Kenneth Frampton restates his belief that modern architecture works best when it taps into regional traditions. He shows how Aalto combined old building methods and new [illegible] to either, and pointedly proposes that this is the way for contemporary architecture to regain its bearings.

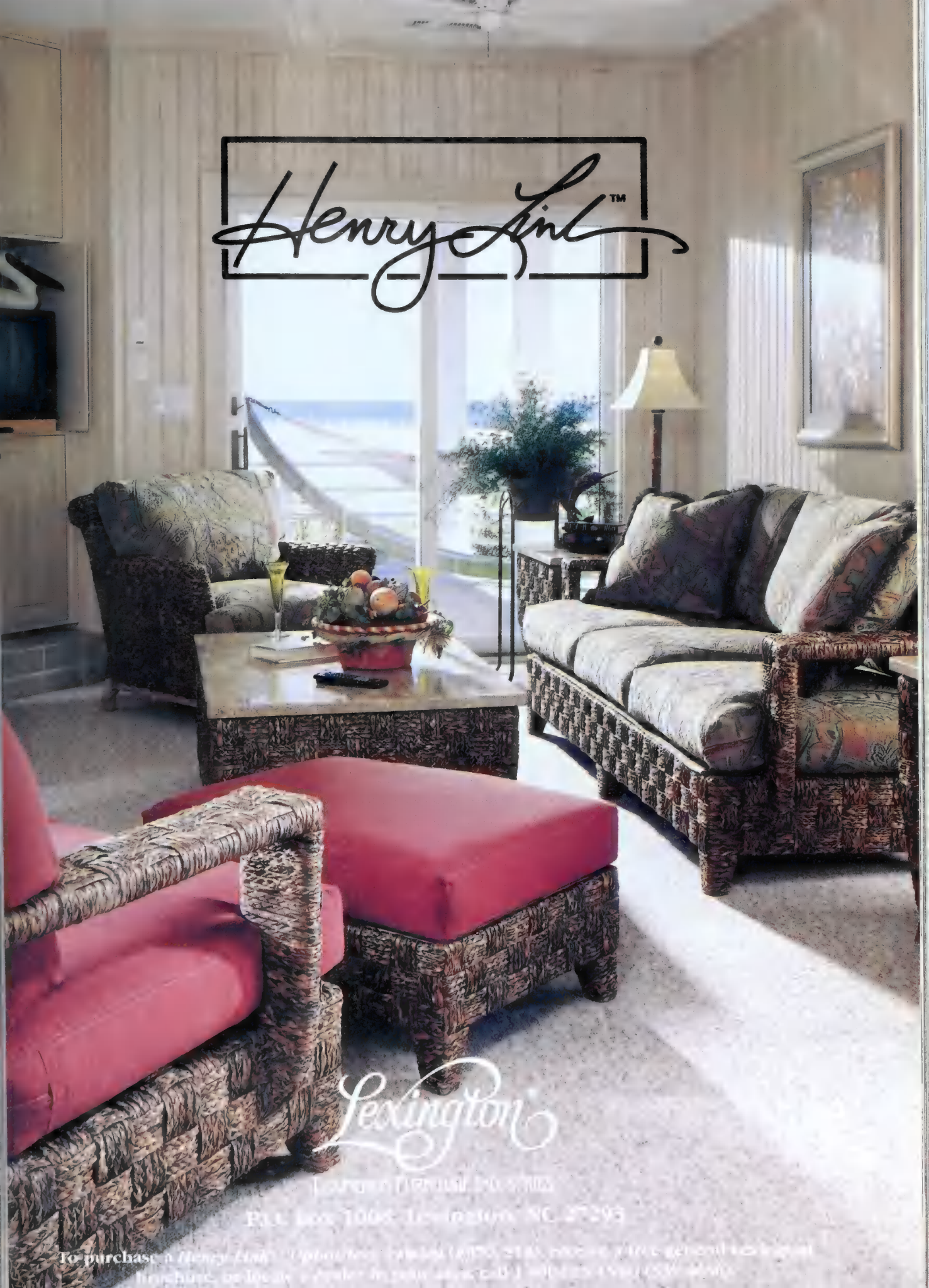
The MoMA exhibition brings together more of Aalto's drawings and models than have ever been seen before in the United States. But the best way to get a true sense of the architect's vision is to visit three of his American projects. A must for any pilgrim is *The Alvar Aalto Guide* by Michael Trenche (Princeton Architectural Press, $25), with one of the best brief introductions to his architecture and instructions on how to visit it.

In New York, the Kaufmann Conference Rooms (commissioned by Wright's friend) were completed on the top floor of the Institute of International Education, across from the United Nations, in 1965. The honey-colored meeting hall, furnished with Aalto's classic bent-plywood chair and table designs, creates a complete interior landscape. Across one wall of the large room, long vertical strips of laminated wood, bent near their tops, form an arching stand of "trees," that favorite Aalto motif. But the shapes are also so abstract that they could just as well be the streamlined decorative curves of a theater mural of the 1930s.

Aalto's best-known American building, MIT's Baker Dormitory of 1946–49, meanders along the banks of the Charles River in Cambridge, Massachusetts. This unusual undulating brick structure makes an unmistakable reference to the flowing water in front of it. The free, biomorphic shapes, which Aalto first brought to America at the 1939 World's Fair a decade before this design, offered a more lively alternative to the severe Miesian grids that were then transforming the faces of our cities.

Least familiar of all, but a peak of Aalto's last years, is his library for Mount Angel Abbey of 1964–70 in St. Benedict, Oregon, not far from Portland. Set atop a steep bluff in an unspoiled rural landscape, the brick-clad library is arranged around a fan-shaped plan, another favorite Aalto device for making spaces unfold with mystery and surprise. Inward turning in the age-old monastic tradition, this library for a Catholic religious order is bathed in natural illumination from high-set windows and skylights, giving it an exalted, uplifting feeling not hinted at on the rather plain exterior. Above all, the atmosphere throughout is undeniably spiritual, though Aalto's admirers would say that he can prompt similar emotions even in buildings without a divine purpose.

Indeed, in all his work Aalto cultivated a respect for the awesome eternal, wherever and however it might be found. He personally encountered that feeling most often in the transcendent beauty of nature, especially that of his native land. In his sustaining architecture he showed us how to open our eyes to our own corners of the world. His example gives great hope for our learning how to inhabit our planet with wisdom and grace, just as this modest master taught us. ■


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# EMBRACED BY THE LIGHT

**The night before I sat down to write this page,** my family and I were in the nave of The Riverside Church, where everyone is given a candle to light as our annual carol service draws to a close. When we each ignited our little flame from the candle of the person next to us, the vast space of the darkened nave began to fill with more than a thousand flickering lights and we sang "Silent Night." That is always a magical moment in our celebration of Christmas, but I have to admit that into my mind crept the abstract subject of light, the transforming power of light—our focus in this issue, which we are completing in the midst of our year-end celebrations.

Light moves people—literally. Painters will be drawn to resettle in the famous light of the Northeast, for example, or to the Southwest, as was Georgia O'Keeffe. Art collector Emily Fisher Landau, who bought acreage in New Mexico's O'Keeffe country, was lured by the light to build a house there. Joe D'Urso completed the project and, as you will see in these pages, did so with enormous respect for the luminous desert landscape, indigenous Southwest culture, and the collector's magnificent art.

We also report on how an architect remodeled a house and garden to deal with the intense light of Morocco; how a couple in New Jersey achieved interiors that maximize the play of light on a monochromatic scheme of browns and grays; and how a West Coast designer created colorful interiors to suggest the mood of the owners' favorite travel destinations.

In this month's Scrapbook, editor Peggy Kennedy interviews designers about their use of mirror to intensify sunbeams in a multitude of ingenious ways. Martin Filler's two pieces on the new expansion scheme by Yoshio Taniguchi for the Museum of Modern Art and on that museum's current exhibition of the work of Alvar Aalto reveal the importance of light in architecture.

The Atlanta-based firm of Scogin Elam and Bray designed a house to admit as much natural light as possible for the owner's art collection. Seen in this issue, it stands in the foothills of Appalachia, where the woman of the house had already spent 25 summers. Seeing her daughter marry there recently in the sun-dappled woods enriched her happy associations with the area.

Whether captured through stained-glass church windows or filtered through poplar leaves, coming full force through glass walls or bouncing off mirrors, light shows us the beauty of life.

Louis Oliver Gropp

EDITOR IN CHIEF



# AN ARTFUL OASIS

*In the heart of New Mexico's Georgia O'Keeffe country, modern art patron Emily Fisher Landau sets down new roots in a clean-lined house whose interiors by Joe D'Urso capture the luminous serenity of a majestic desert setting*

By Martin Filler  Photography by Oberto Gili  Produced by Carolyn Sollis

***Atop a 17th-century Mexican armario (opposite), a Navajo deerskin mask evokes the art of Georgia O'Keeffe. Navajo rug from Joshua Baer, Santa Fe. The limestone-paved terrace and pool (above) overlook the Ortiz Mountains. The minimalist structure (below left) combines concrete and adobe. In a courtyard (below right), Carl Andre's floor sculpture,* Paraglyph, *1969.***











*Emily Fisher Landau (below) didn't want a clichéd Santa Fe-style house but she honors local tradition. The entry hall (above left), with olla basket and Navajo rug, leads out to the pool and (above right) into the living room, past a Kiki Smith wall sculpture. Opposite, above left: Native American artifacts line shelves near a table by Joe D'Urso. Ash shutters (opposite, above right) filter desert light. Minimalist canvas by Taos artist Agnes Martin (opposite below).*

**A woman who most certainly knows** her own mind—and eye—Emily Fisher Landau is a notable collector, museum trustee, and founder of the Fisher Landau Center, a private collection open to the public in Long Island City, New York. She has a remarkably wide range of aesthetic enthusiasms. From rare Chinese Yi-Xing ceramics to the Moderne aluminum furniture of Warren McArthur to the most advanced contemporary art, Mrs. Landau is confident in her tastes and goes after the best examples with single-minded intensity. Yet what binds all her diverse visual interests together is not just their uniformly high quality, but her preference for rigorously perfectionist works, from any time or place, that display the pared-down power often described as minimalism.



"I'm very much a minimalist at heart," admits the energetic Landau. "I'm not as fanatic as, say, Anouska Hempel, though I admire her work very much. But for me, a house has to be serene, it has to be very quiet."

That requirement was very much on Emily Landau's mind when she and her husband, Sheldon Landau, decided to buy 4,000 acres of spectacular desert property in New Mexico and build a house on it. "What I didn't want was a Santa Fe house," she recalls, disliking the hackneyed dusty roses and turquoises, the faux-distressed Navajoid-Hispanic concoctions that have been used to create one of the most popular mass-market styles of the 1990s. Yet she also envisioned a house that would be respectful of and responsive to the authentic qualities of the place and its indigenous cultures, which she first came to know through her friendship with New Mexico's most renowned creative figure, the artist Georgia O'Keeffe.

One day in the early 1980s, Mrs. Landau and her art advisor Bill Katz were startled to run into O'Keeffe and her assistant Juan Hamilton in the lobby of the Landau's New York apartment building, where the painter was considering buying a pied-à-terre. The collector introduced herself and invited O'Keeffe to see her own flat. Standing in a room that was empty save for the exceptional paintings on the white walls











*The spacious, high-ceilinged living room reflects the sandy hues of the prairie landscape that can be viewed through the large windows. On sea-grass matting from Stark, a unique steel-and-glass low table by Sol LeWitt. Beyond it, a table and leather tub chairs designed by Joe D'Urso. Hanging between door and window at left is Georgia O'Keeffe's* Dry Waterfall, *one of six works Emily Fisher Landau acquired directly from the legendary artist in the 1980s.*



and a single Ming chair, the artist looked around and asked, "Is this a gallery?"

That question was a good one, because of the primacy Emily Landau gives to art in her homes. Long an admirer of O'Keeffe's work, the collector subsequently made several trips to the artist's studio in Abiquiu, New Mexico, purchasing a half-dozen prime pictures from her, three of which were on view in the opening exhibition at the Georgia O'Keeffe Museum in Santa Fe last year. Like O'Keeffe, Mrs. Landau was entranced by the serenity of the New Mexico desert and determined to create a setting there that would be as perfect in its own way as the artist's.

Commissioning a Santa Fe architectural firm, Morrow Bowden, to draw up plans for a minimalist house combining concrete, adobe, stucco, and steel, Mrs. Landau then turned to the [illegible] interior designer Joe D'Urso to bring the [illegible] of finish that is a hallmark of his [illegible] beyond the monochromatic severity that marked his breakthrough bare-bone schemes of the 1970s. As Mrs. Landau points out, "When you are in New Mexico and building something minimalist, you have to soften it in a way that's restful but also appropriate for the light and the landscape."

Accordingly, D'Urso's pale palette of background colors, fabrics, and floor coverings feels like a seamless continuation of the tones found outside the big but deeply shaded window-walls that frame stunning prairie vistas in all directions. Joining O'Keeffe's paintings are works by two other internationally esteemed women artists who now live in New Mexico—Agnes Martin and Susan Rothenberg—fittingly intermingled with Native American artifacts, stately Spanish Colonial pieces, and the rugged turn-of-century furniture of Gustav Stickley. Eye-opening juxtapositions of old and new treasures give the easily flowing spaces of the 4,000-square-foot house the air of another live-in gallery Georgia O'Keeffe once saw thousands of miles away. Here in the land O'Keeffe loved more than any other, there can be little doubt that she would approve.



*Strong visual analogies throughout the house bring unity to a diverse range of art and furnishings. A bold Second Phase Navajo chief's blanket (opposite) rhymes with the back-slats of Stickley oak chairs. The Stickley sofa is upholstered in Donghia linen; in front of it stands a glass-topped, sandblasted steel table by Joe D'Urso. Translucent ribbed glass panels above the limestone kitchen counter (left) conceal a skylit service passage. On the shelf, black ceramic dinnerware by potter Joan Platt of Snedens Landing, New York. D'Urso's bleached ash shutter in the family room (below) hides television and stereo equipment behind it. Rocker is another Stickley piece. Through the doorway at left is a detail of Neal Jenney's 1971 painting* North America Divided.



*"When you are in New Mexico and building something minimalist," says Emily Fisher Landau, "you have to soften it in a way that's restful"*







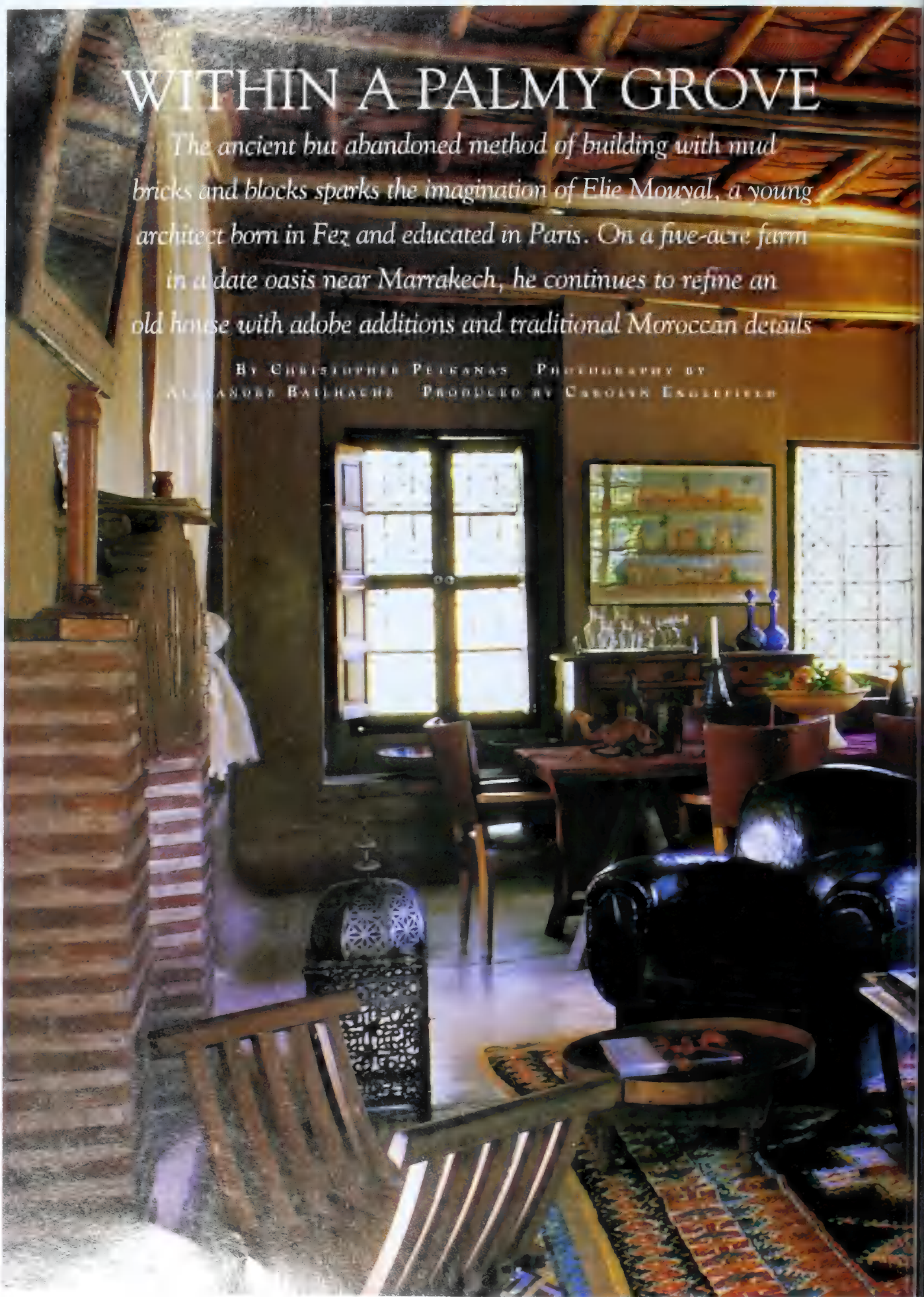
*n Emily Fisher Landau's edroom, a 1930s aluminum table y Warren McArthur is backed y a linen panel woven by Sam Kasten. Next to Sheldon Landau's ed (opposite top) is* Double Bones, *1979 painting by Susan Rothenberg, who lives on a nearby anch with her husband, artist Bruce Nauman. Over the limestone athtub in Mrs. Landau's athroom (opposite, below left), a 958 Alexander Calder mobile. A Jean Prouvé daybed (opposite elow right) stretches out before San Ildefonso pot, c. 1850, n a Joe D'Urso steel pedestal.*

MORE DETAILS, SEE READER INFORMATION

# WITHIN A PALMY GROVE

*The ancient but abandoned method of building with mud bricks and blocks sparks the imagination of Elie Mouyal, a young architect born in Fez and educated in Paris. On a five-acre farm in a date oasis near Marrakech, he continues to refine an old house with adobe additions and traditional Moroccan details*

By Christopher Petkanas  Photography by Alexandre Bailhache  Produced by Carolyn Englefield





*In the salon Elie Mouyal added to his Palmeraie hideaway, the vintage cedar shutters, fanlights, and lacy grillwork—all salvaged from a colonnade in Marrakech's medina—came first; the architect designed the room around them. Contributing to the thick, burnished atmosphere are an extraordinary Turkish kilim and heavy colonial armchairs that are antiques from the years 1912–56, when Morocco was a French protectorate.*

By 1982 earth-building, a building material and centuries-old tradition in the Arab world, had been all but abandoned in Morocco. Never mind that the 12th-century ramparts towering over Marrakech's medina were made of earth—and that the ramparts are still standing, immutable monuments to verticality. The relevance, rustic appeal, and contemporary possibilities of constructing in mud bricks and blocks escaped everyone in Morocco but Elie Mouyal, then a 25-year-old Fez-born architect who had been educated at the Ecole des Beaux-Arts in Paris. He had apprenticed with the noted Marrakech architect Charles Boccara, and his hero was Hassan Fathy, who revived the custom of building with earth in his native Egypt in the 1940s. Having no trouble recognizing a deserving if difficult medium in a handful of moistened red dirt, Mouyal set out on the first two commissions of his career.

"Those houses were completely experimental," Mouyal remembers of his early years making bricks of adobe (an Arab word) by tamping mud into simple wooden molds. These are used in conjunction with much larger earthen blocks reinforced with cement or lime.

"Giving life to such a weak material is like combat," says Mouyal. "Sometimes I had to destroy my own work—crumbling vaults are something I know about. But earth is rich in cultural references and happy surprises. From it can be born an architecture that is neither ancient nor modern, neither Oriental nor Occidental, yet an architecture of the future."

Unfolding with a logic that seems wonderfully improvised, the house Mouyal bought for his own use and enlarged with adobe-brick and earth-block additions is part of a humble agricultural domain that is straight out of a Moroccan operetta —if there were such a thing. A sideline activity that furnishes him with 10 tons of olives per year, plus a bit of wheat and poultry, the farm is cached deep in the Palmeraie, the date oasis that earlier in the century extended to just outside Marrakech's city walls.

"In the colonial era there were perhaps three or four houses here—even as recently as the 1970s it was very sparsely inhabited," says Mouyal. If suburbs today have savaged part of the Palmeraie, there are still also startlingly primitive villages huddled on huge expanses of dusty, scratchy terrain. "Luckily we are in the part of the Palmeraie that is farthest from town and therefore the least threatened," says Mouyal.

Set on five acres, the farm has exactly the kind of breathe-deep, compoundlike atmosphere he and his wife, Soad, a professor of chemical physics, sought in a weekend escape from the city. As a rather stupefied Western guest chez Mouyal, you may feel that the opportunities for learning (oh, to peel away just one thin layer of Islamic culture) are ripe.

***In another view of the salon (below) is seen finely carved cedar seating made in Marrakech to Syrian designs. Side tables are in citron-wood. Opposite, clockwise from top left: The farm's own limes in a footed Moroccan bowl. Elie Mouyal bakes his own bread in a courtyard oven. Tea with all the trimmings: almond-rich gazelle horn pastries, as well as walnuts, raisins, dried figs, dates, and prunes. From candlesticks to silver orange-blossom-water dispenser, the salon is a vitrine of Moroccan crafts.***













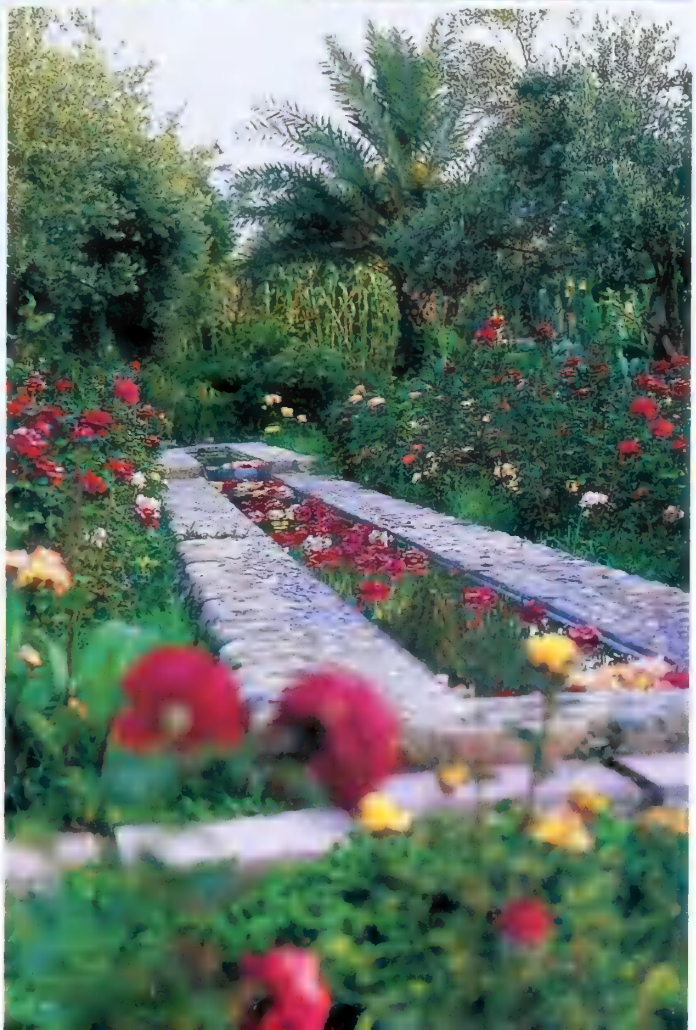
*When the sun is not too punishing, aperitifs are served on the terrace (above) in front of the salon. Below: After years of unsuccessfully trying to convince clients of the beauty and desirability of a black pool, Elie Mouyal finally made one for himself. "One of its great advantages is that you don't notice if the water isn't absolutely clear," he says. "And the glasslike quality of the reflection is spectacular." Clockwise from opposite below right: The pool overflows into a canal flanked by the same varieties of roses cultivated at the royal Moroccan palaces. Another dining spot was designed to line up with the canal, scattered with floating flower heads. Courtyards and cement paths link the farm's various buildings. The gardener and cook sleep in this adobe addition.*

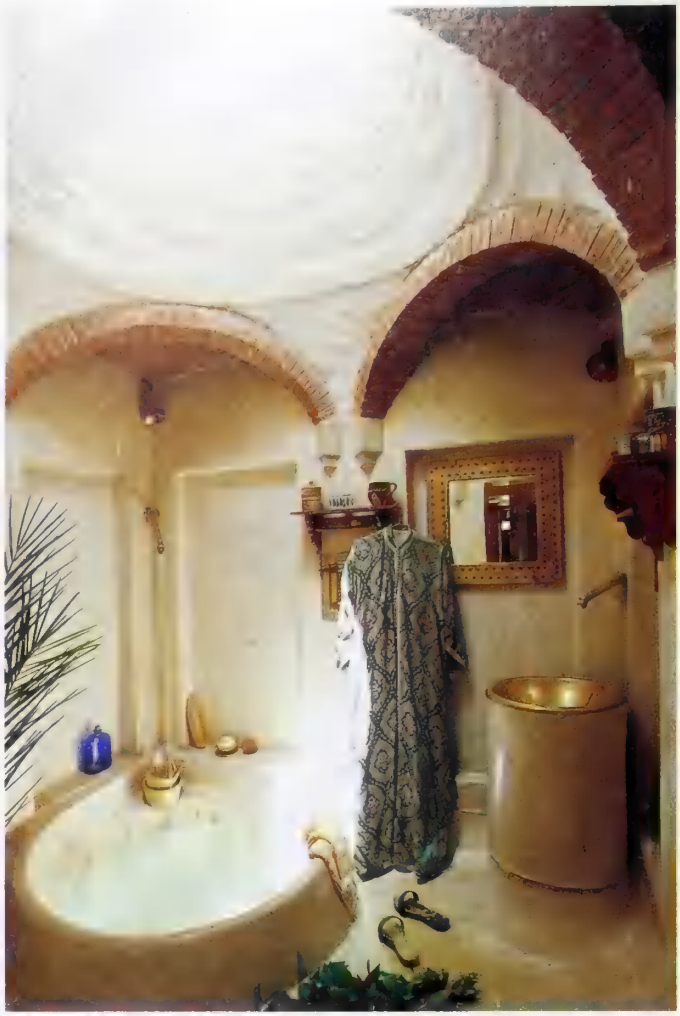














And that the opportunities for doing and participating are limitless. Shall I pick fruit or tend the animals? Salt lemons for preserving or help build an adobe wall? Deadhead the roses? On the other hand, kicking back in the torpid heat all day, snacking on dried figs, and sipping green tea from little hand-painted glasses is pretty tempting, too. Only the sweetness of the tea takes getting used to.

In Mouyal's pocket of the Palmeraie, new building is officially prohibited. Working quickly, guessing correctly that the authorities would never pounce, he stretched the definition of "renovation" (which *is* permitted) to embrace a very substantial L-shaped extension that houses the salon and master bedroom. Existing structures, including stables, were transformed to yield a kitchen, *hammam* (steam bath), guest room, and a romantic roofless alcove with a curtain of vines for taking tea. The various buildings are linked by courtyards and tinted-cement walkways inset with stones in naive patterns.

Beyond constructing in adobe, Mouyal drew generously on other Moroccan architectural traditions. Ceilings are laid geometrically with eucalyptus and oleander reeds, a craft known as *tataoui*. Rooftops are graced with stepped corne decorations. The facade of a dining patio makes reference t the trio of arches, the middle one higher and wider, that delin eate domestic courtyards. The geometric motifs of Moroccar kilims are painted on a bedroom ceiling.

With so much colonial furniture still in circulation i Morocco, the Mouyals shop for it at the Casablanca flea mar ket, the source of two crackled leather club chairs in the salon Almost everything else in the house has a brooding, richl ethnic quality, from a Syrian-inspired settee and armchair with weblike carvings to a stately baldachin bed with a ceda dome. Curtains are sewn of the same silk-and-wool weav used for some *djellabas*.

The centerpiece of the garden is a hundred-foot rose lined canal fed by a black basin that overflows onto a staircas wreathed in papyrus. "As with all Arab gardens, mine fulfill an agricultural function," explains Mouyal. "The basin is swimming pool, but it also irrigates the land. The pleasure a garden in the Arab world comes more from the manipula tion of water—moving it, stocking it—than from plants."

*The hammam Elie Mouyal designed respects all the rules of the traditional Islamic steam bath (above left). The tub is in tadelakt, a smooth, stonelike mixture of sand and quicklime that is polished with stones and black soap. Above right: In the withering heat of a typical spring afternoon in the Palmeraie, a guest room looks awfully good. Opposite: Mouyal ingeniously cobbled together unrelated elements—dome, cornice, and posts—for the baldachin bed in the master [illegible] would have been carried through the streets as a part of a bride's wedding-day cortege.*





*In this no-color context, the dining room is defined by olive-green walls. The L-shaped living room divides naturally into three seating areas. Someone can sit on the Indonesian daybed and face Mariette Himes Gomer's circle-back chair in one direction or [illegible] Craftsman-style slat-back chair in the other. [illegible] from Thailand serve as a coffee [illegible] Pyrex vessel and wooden rack [illegible] add to the ensemble of [illegible]'s wicker Barbados [illegible] and kuba cloth [illegible] modern.*

# FROM SPEC TO SPECTACULAR

*How inspired decorating and some judicious spatial realignment transformed an ordinary builder's house*







By Christine Pittel Photography by Thibault Jeanson Produced by Dara Caponigro

**Passion is unpredictable.** When they first saw this house, the couple who now own it were less than thrilled, but they had already fallen in love with the location. Just a few miles from New York City in West Orange, New Jersey, picturesque Llewellyn Park is one of America's first planned suburban communities, laid out in the mid-1850s and romantically landscaped in the style popularized by Andrew Jackson Downing. Several of the Gothic Revival and Italianate villas designed for the original residents by Downing's frequent collaborator, architect A.J. Davis, still stand today, glimpsed through the trees arching over winding roads. Thomas Alva Edison's house near a ravine complete with rushing brook is now a national landmark.

"I wanted a house that looked like it had sat in the woods for a century or more," says the husband, who is in the construction business. Unfortunately the only one available was a contemporary eyesore, built on spec with fake cedar siding. Since we were enchanted with the park, we bought it, knowing we were going to take this brand-new house and rip it apart." He trucked in brick to mellow the exterior, and replaced the fake-muntin windows with mahogany-framed panes. But the interior was another story. "I had some ideas but no real focus," says the wife, who has taken decorative arts courses. "I study the shelter magazines—it's very relaxing for me." Besides his stockpile of reference material, she luckily had a friend on a masthead—Dara Caponigro, House Beautiful's decorating director—to call in for advice.

After one look, Caponigro suggested that the living room fireplace—set on a wall angled into the corner and sheathed with mirror—might fit right into the Dumpster. How an antique French limestone fireplace at one end of the straightened wall changes the whole mood of the room, striking an authoritative note. Creamy white walls merge into the pale floor and unify the expansive L-shaped space. Furniture seems to float within this calm shell. Since the plan is so open—with only a partition wall to set off the dining room—each seating area has to relate to the others, yet somehow feel different. Only chairs or sofas with strong lines and distinctive personalities made the grade, and each piece is upholstered in variations on the same tones of beige, brown, camel, and gray. Limiting the palette shifts the focus to the intriguing shapes and contrasting textures—rough stone, fine silk, cane, woven leather. "I would get bored with color," the wife explains. "I prefer to have neutrals all around me, and then bring in color when I feel like it with flowers and fruit."

The consistent tone elides other irregularities—like the globetrotting furnishings and the hopscotched centuries. Madame Récamier could be quite comfortable on that antique Indonesian daybed, and even contemporary pieces—like the vaguely Art Deco circle-back armchair—allude to other eras. Tribal torchères by Garouste & Bonetti coexist with gilt-flecked Louis XVI–style chairs. "Like Dara, I'm interested in the juxtaposition of the primitive and the refined," says the wife. But her concept of elegance did not initially extend to her husband's newfound treasures, salvaged from a vintage hardware store. All she wanted was some antique doorknobs, and he came home with boxes of drill bits and a solid bronze anchor. "My wife's response was, 'Get this junk out of here,' but Dara said, 'Wait, let's look at it,'" recalls the husband. Now his nicely patinated block-and-tackle has a place of honor on the French Art Deco pedestal table. Caponigro helped organize their possessions, collecting all his scrimshaw into one tray and hanging four architectural prints together.



*In this four-square arrangement of chairs (above), pattern—like the zebra-painted cowhide rug from Einstein Moomjy—not color, is the accent. Bamboo-topped table and Macassar ebony cabinet by Christian Liaigre from Holly Hunt. Opposite above: Jack Lenor Larsen's woven leather on the daybed and Manuel Canovas's Ondine fabric on the club chairs flanking the Charles Pfister glass-topped table from Baker up the texture quotient. Opposite below: Avanti's Louis XVI–style chairs upholstered in Scalamandré silk surround Donghia's Paris dining table.*

"Dara gave us confidence in our own taste and showed us how to achieve the effects we wanted," he says. "This was never the house of our dreams, but we've created something that suits us." In fact, the couple recently passed up an offer of an 1821 carriage house in the park, deciding they liked their own house better.





*A French country armoire from Grange holds extra towels in the bathroom. Waterworks' mirrors swivel above a custom-made vanity reminiscent of a French hotel, with twin sinks set in honed granite. Opposite: In a bedroom with no blank walls, a sculptural sycamore bed by Philippe Hurel from Profiles floats in the middle on an Odegard rug. The Saint James side chair, also from Profiles, and the Soleil mirror from Holly Hunt multiply the squares. Bed linens and tableware by Calvin Klein.*

FOR MORE DETAILS, SEE READER INFORMATION

# DAVID HICKS: TAKE TWO

*The dean of British decorating, who took some time out to create gardens, marks his return to interior design by overhauling his old apartment. Many family antiques remain, but the background has a different glow*

By Christopher Petkanas  Photography by Jacques Dirand
Produced by Carolyn Englefield

**David Hicks is back.**

"I've been devoting myself to gardens these last years and thought it was time I let people know that I'm still an interior designer, too," says Hicks. "Terrifying how short people's memories can be."

The vehicle for Hicks's comeback is his own place in the Albany, probably the best address in London after Buckingham Palace, Kensington Palace, and Clarence House. Apartments here are known as "sets of chambers." Built in 1803 to plans by the designer of Kew Gardens for Lord Melbourne, the mansion off Piccadilly was later converted and expanded to offer "residential chambers for gentlemen unwilling to be encumbered with large town establishments."

Hicks has redesigned his "set," and in it he deploys many of the same objects and paintings that went into the apartment the first time around, in the late seventies, when his hell-bent "red-on-red-on-red" color scheme and confidently grand gestures made it an instant paradigm of modern decoration. Some of the most distinguished objects here had been handed down to Hicks's wife, Lady Pamela, daughter of Lord Mountbatten.

"But I needed to make a fresh statement," Hicks says. "Bold, stark, disciplined." Coming from practically anyone else such a pronouncement would be dismissed with heavy eye-rolling as so much decorator drivel. But David Hicks is one of the great visual minds of the 20th century. More than forty years ago he forged his credo: clean lines and pure design. Hicks has given geometry lessons, so to speak, to just about every decorator who matters, from John Stefanidis to François Catroux to Mark Hampton. Who can forget his famous chic carpets woven with interlocking letters? They were the shot heard around the world. They still have currency.

Dismembering his landmark rooms at the Albany does not seem to have cost Hicks an emotional penny. "I'm only happy when I'm achieving things," he says. The four-alarm walls that caused such a stir have disappeared under what Hicks calls "Van Dyck brown," a color he likes for what it does to gilt frames hung against it. In the drawing room, oval portraits of eight of Lady Pamela's ancestors are set off this way. Like so much of what he does, the gold-on-brown doesn't merely look right; it looks inevitable.

If Hicks didn't invent the tablescape he certainly exalted it. A William Kent console with an eagle support displays one of his signature compositions: dispatch box, leather scroll cases, African baskets. Geometric floor cloths are reinterpretations of American Colonial classics placed over parquet masked with marbleized wallpaper. Yacht varnish was applied to the paper, on top of which Hicks's canvases were nailed into place.

The divan that originally occupied the center of the bedroom with all the gravity of a 17th-century state bed has been pushed against a wall, stripped of its *polonaise* hangings, given three high thin sides, and upholstered in one of Hicks's own creamy wool damasks. The effect is very Napoleonic. Poised as if in attendance, the swan chairs that form an allée to the bed were copied by Jansen for Hicks's mother-in-law from Directoire originals by Jacob-Desmalter.

Most refreshing of all, perhaps, is Hicks's continuing refusal to cave in to traditional English taste. No furbelows, no squishy sofas, no tea-dyed chintz, no cabbage roses, no "pleasing decay." Heaven forbid. And don't expect lots of poky odds and ends. Indeed, with Hicks's love of everything that is overscaled, he is the sworn enemy of bitty.

*In David Hicks's drawing room at the Albany, clockwise from upper left: Massed on a William Kent table with a top of scrubbed Hornton stone are 1830s English pottery urns, a South African stone head, and an 18th-century bust of Mercury. Formerly in red tweed, the Louis XV fauteuil was redone in luscious [illegible] Poulain, Paris. An exuberant Régence console made for Versailles holds a modern [illegible]um designed by Joseph Bonomi. As a creator of tablescapes, Hicks has [illegible]n bettered by his mentor, the late Rory Cameron.*





*Known for his geometric floor coverings, David Hicks revisits the genre with a printed floorcloth in the handsomely proportioned drawing room. The designer explains the artillery at the windows—unlined silk taffeta curtains, opaque roller shades, and vertical louvers in sycamore—by saying, "I hate today—I want to exclude it from my life. I adore yesterday, and I look forward to tomorrow." English desk chairs date from the 1790s. Plaster bust is of Lord Palmerston, the English prime minister and another of Hicks's' wife's ancestors.*





*Is there a more severely beautiful bed than the one David Hicks designed for himself at the Albany? Copies of Directoire chairs contribute to the brawny, ceremonial atmosphere. Frieze is a plaster copy of one on the Parthenon. Made for the designer's grandfather in 1839, the mahogany bureau bookcase is lined with cartridge paper ("Everybody thinks it's silk," says Hicks). The Regency bouillotte stands on a circa-1810 English table.*



# A WARM WELCOME

*An Englishwoman who loves the brilliant wayside wildings of Tuscany and Provence adjusted the soil on the sunny slope behind her house in Bath so Mediterranean natives would feel at home*

*A colony of drought-loving plants—iris, Euphorbia characias, Lavandula stoechas pedunculata, and Stachys byzantina—thrives in the porous soil of a garden in southwest England. Opposite: In early spring, pots of grape hyacinth, native of Greece, line the garden steps.*



By Pattie Barron

Photographs by Simon McBride

My decision five years ago to make a Mediterranean garden from the grassy patch behind my hillside house in Bath was a natural one. Unlike most English suburban plots, which are bordered by dull brown fencing, mine was enclosed by old heat-retaining walls made of Bath's famous cream-colored limestone. What better backdrop for a tangle of vines, *Cistus*, and rosemary? My stone terrace seemed to cry out for ranks of potted pelargoniums, and the sloping, sun-facing site of limey, porous soil was perfect for the drought-loving cerise gladioli, fragrant yellow broom, and other Mediterranean plants I had coveted on holidays in Tuscany and Provence.

To make a garden that would need no watering was a matter of conscience, because England is suffering from increasing periods of drought, going weeks at a time without rain. I knew that the plants I liked were used to toughing it out, halfway up inhospitable mountainsides or on the driest of shingle.

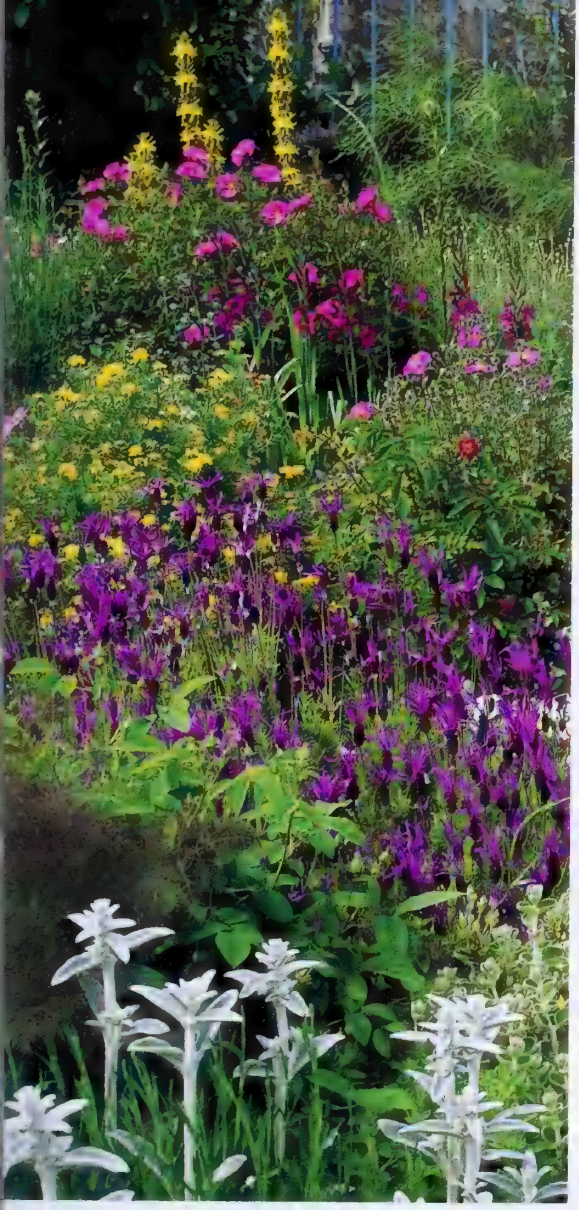
Even though my soil was poor and porous, I brought in more gravel to mix with it, so as to assure my Mediterranean natives the ground they are accustomed to. I also had the slope, measuring 12 by 54 feet, converted into a series of easy-to-work terraces banked with low stone walls. Shrubs went in first—*Cistus*, *helianthemum*, furry-leafed *Salvia argentea*, Mount Etna broom (*Genista aethnensis*), and frothy green *Bupleurum fruticosum*. Next came herbs: sages, rosemaries, lavenders, helichrysums, santolinas, and more thymes than Prince Charles has in his thyme walk at Highgrove estate. I bent my rule of wild-plants-only by putting in oregano cultivars as well as French lavender *Lavandula stoechas pedunculata*, which has more tapering flower tufts than the species. *(Continued on page 144)*

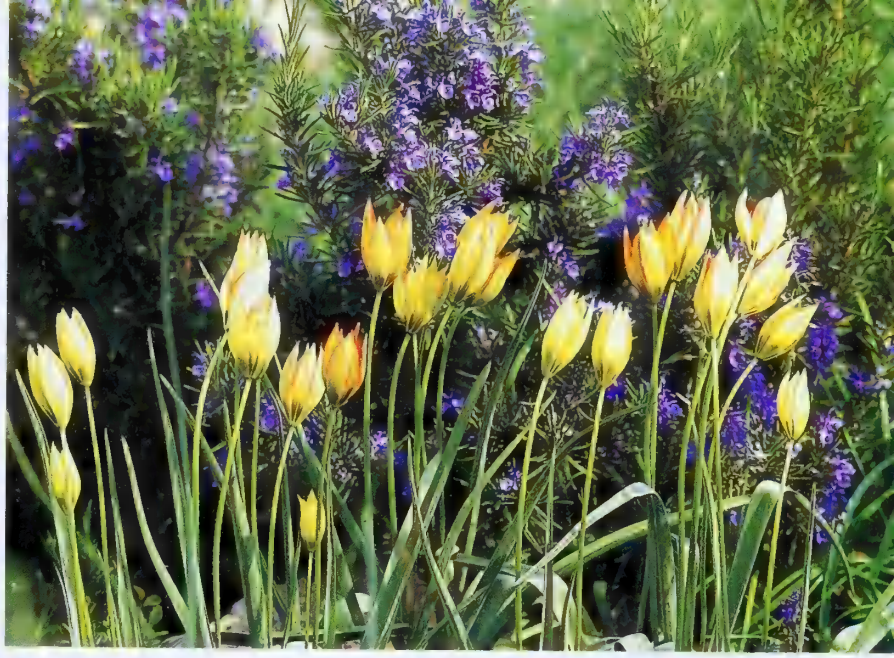


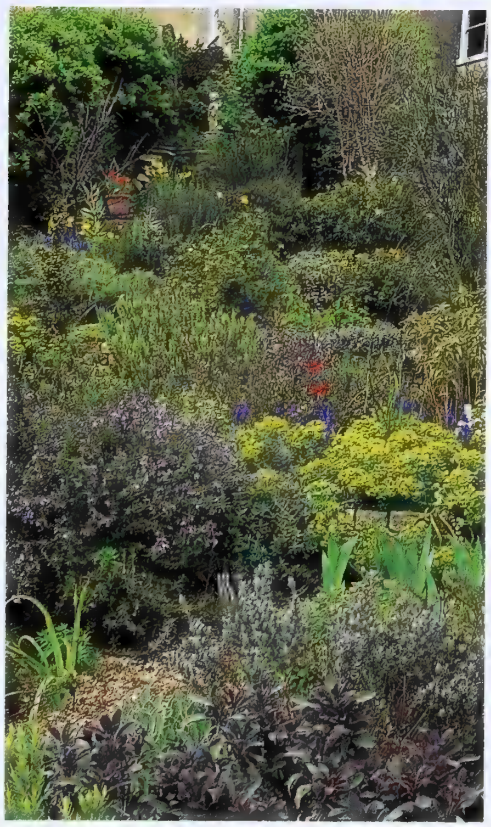


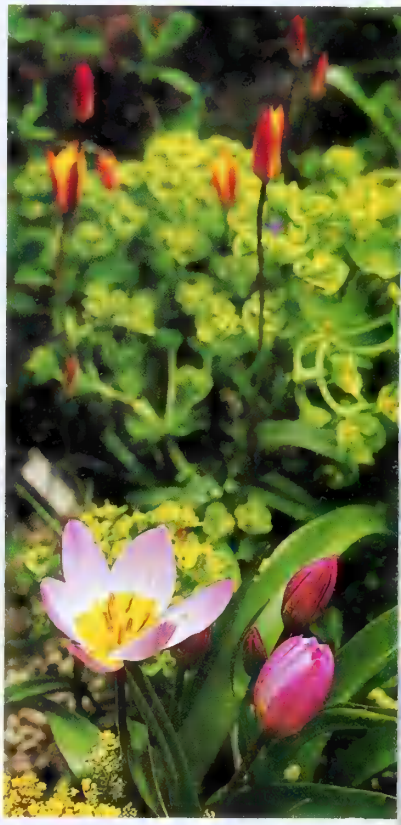


*Pattie Barron planted different thymes around a sundial (above), a fragrant way to count the sunny hours. Clockwise from top, near right: Inspired by the way Mediterraneans clash colors, Barron painted her shed door Gitane blue and the nearby railing turquoise. Summer brings an aromatic mix of* Cistus, *asphodels, lavender, broom, and bronze fennel.* Tulipa turkestanica *blooms against rosemary. In front of* Tulipa chrysantha *and* Euphorbia myrsinites, Tulipa bakeri *opens wide to the sun. Pots of curly and large-leaved basil line the railings at the top of the terrace. A path meanders from house to garden. Forget-me-nots and pots of tulips herald spring. Center: Thymes, prostrate rosemaries, Cynoglossum nervosum, Euphorbia myrsinites, phlomis, and purple sage tumble over the stone edges of the terraces.*













*From the arched court paved with rocks from a nearby stream, guests can enter the house, at right, or the screened porch, at left. Below: To contrast with the vertical lines of the poplar forest and the distant mountains, the architects emphasized the horizontality of the wood-framed concrete house.*

# A HOUSE THAT DELIVERS

By Susan Zevon  Photography by Timothy Hursley



*In their new Appalachian retreat, an Atlanta couple find they can display many paintings, grow many flowers, relax alone, and host a big wedding*





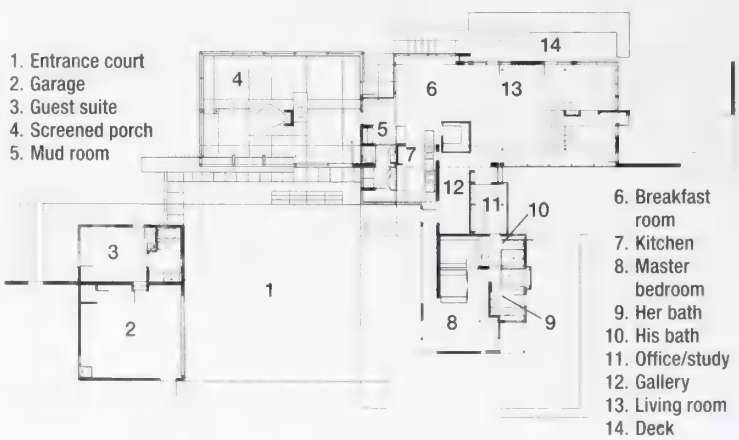
**For 25 summers of her life,** an elegant, outdoorsy woman returned to her family's lakeside retreat in the foothills of the Appalachian Mountains. When her two daughters were grown and she married for the second time, she introduced her new husband, a journalist who works in Atlanta, to this land of forests and running streams, dirt roads and old shacks—the place where the movie *Deliverance* was made.

The couple decided that they would like a house of their own near the family's—an eventual retirement home. Within a two-hour drive north of Atlanta they found a 24-acre parcel of land, a onetime farm overgrown with tall poplars.

All the couple had in mind was a simple cabin until a friend said, "You must call Merrill Elam. You will thank me forever." It only took one meeting with Elam, a principal in the Atlanta architectural firm Scogin Elam and Bray, to convince the couple to commission them. The journalist husband says: "We were a little embarrassed to give the architects a fat folder of pages torn from magazines showing houses we liked. It seemed to us these clippings had no pattern, but they found the clippings useful and declared that we were up for something contemporary."

The couple wanted [illegible] to open to the outdoors, and specified lots of glass [illegible] wall space for the husband's collection of paintings by regional artists. "He collects art with the same care and affection that his wife gathers wildflowers," Elam recalls.

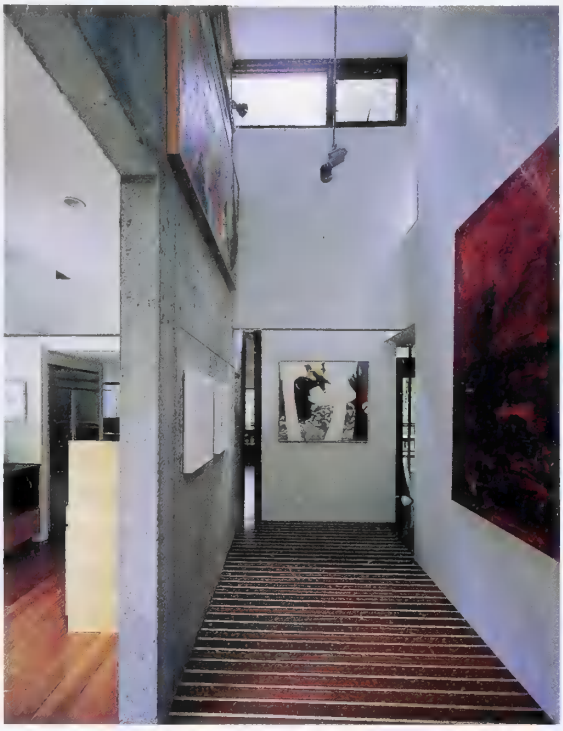
Three elements form the sides of a courtyard. The largest is the main body of the house, where the front door opens to a double-height painting gallery. There is only one bedroom, along with one large room for dining, entertaining and relaxing which adjoins a 41-foot mountain-viewing deck. The second flank of the courtyard is a screened porch attached to the house but with its own entrance. A garage and guest quarters occupy a separate building.




On a summer day right after the couple moved in, friends and family gathered to see the wife's younger daughter married under the poplars. The little house with its wide deck and generous screen porch easily accommodated all the guests.

When they are alone in the mountains, the owners find that time slips by agreeably. He reads. She gardens. Zinnias and sunflowers flourish under her green thumb. They soon had more flowers than they could use, so now she takes a truckload to a wholesaler in Atlanta twice a week. And every day, just as he predicted, they mentally thank the friend who introduced them to their architects.



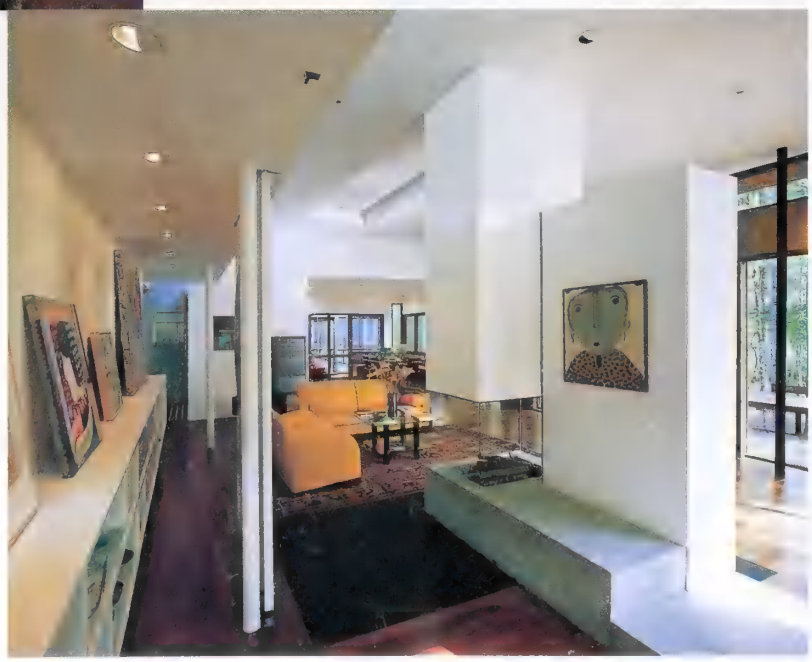




*To give the house some broad expanses, wood-frame construction was combined with steel and poured-concrete framing. The screened porch (opposite) has a built-in grill and radiant-heated floor. Clockwise from top right: The front door opens to a two-story painting gallery. A shelf in the living room holds more art. Master bedroom and bath. A central fireplace provides the large living room with a cozy focus. Maple kitchen cabinets were designed by the architects in collaboration with Peter Bull.*

FOR MORE DETAILS, SEE PAGE 154 FOR INFORMATION.





*Poured-concrete platforms and low walls are used to expand the house into the landscape, becoming outdoor rooms. Above: Walkway between screened porch and guesthouse overlooks one of two ponds created on the property. Below: Concrete steps that climb up to guesthouse also serve as outdoor seating. Opposite: Cantilevered roof shades a corner of the deck.*



# MINING THE PAST

*William Spratling's silver melded pre-Columbian motifs with streamlined modern shapes. Today his distinctive designs are being rediscovered—and reproduced*

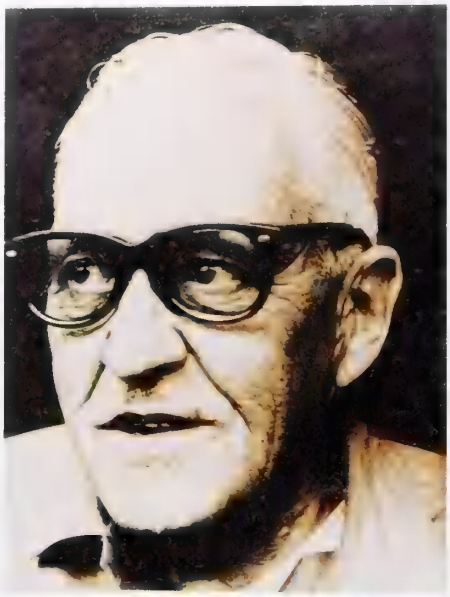




*Some of the original pieces of William Spratling silver acquired by dealer Carol Lane and available at Zona in New York display his rare blend of modern strength and hand-hammered sensuality. From left, a salt cellar; finger bowl with conch-shell feet; ebony and silver salt and pepper shakers; pitcher with rosewood handle carved in an eagle's profile; silver salt and pepper; sugar and creamer with ebony handles.*

By Jill Kirchner  Photography by Nedjeljko Matura
Produced by Elizabeth Mayhew

**In 1931 a young American architect and teacher** named William Spratling opened a silversmithing studio in the tiny town of Taxco, Mexico. He hoped it would be not only a sound business opportunity, but also a way to improve the fortunes of the impoverished village that had once been the center of silvermaking in Mexico. Soon more than 100 craftsmen were working in his studio, and by the 1940s Spratling silver was being sold in all the better American department stores, including Neiman Marcus and Tiffany.

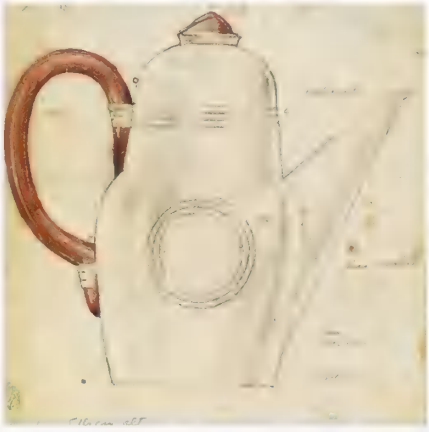


The proof of his success is in the legacy of more than 1,000 designs for jewelry, tableware, furniture, and accessories that he left upon his death in 1967. "Spratling applied architectural design and symmetry to the world of jewelry," says Lou Sagar, the owner of Zona, a New York store that carries a collection of original Spratling silver. "In the process he revitalized an entire town and the silversmithing industry and brought prestige and respect to the artisan tradition."

"Spratling's style was a strong blend of ancient and modern. He drew from his collection of pre-Columbian artifacts, adding in touches of Art Deco, a style of the time period in which he worked," says Elisabeth Tretter, who with her partner, Peter Metzger, is distributing new reproductions of Spratling designs in the United States. "He was fascinated by Indian culture and incorporated jaguars, hummingbirds, monkeys, and lizards—all animals with religious significance—into his work." This was revolutionary at a time when most Mexican artisans were looking past their own heritage to European or colonial designs.







"You can see the evolution from pre-Columbian designs to the more modern designs incorporating wood done by Spratling when he was older," says Carol Lane, the antiques dealer whose vintage Spratling pieces are sold through Zona. "His designs use mixed materials—ebony with silver—which was done in 18th-century Britain and America," says Lou Sagar. "Though the objects were very modern, they were immediately quite classic." According to Tretter, "The essence of the Spratling style is the use of sweeping curves and the reliance on unadorned but elegant patterns." Trying to transcend traditional styles, he would instruct his craftsmen, "Don't make it prettier, don't make it fussy, make it simpler." It is that simplicity of form and strength of line that lend his works their timeless quality.

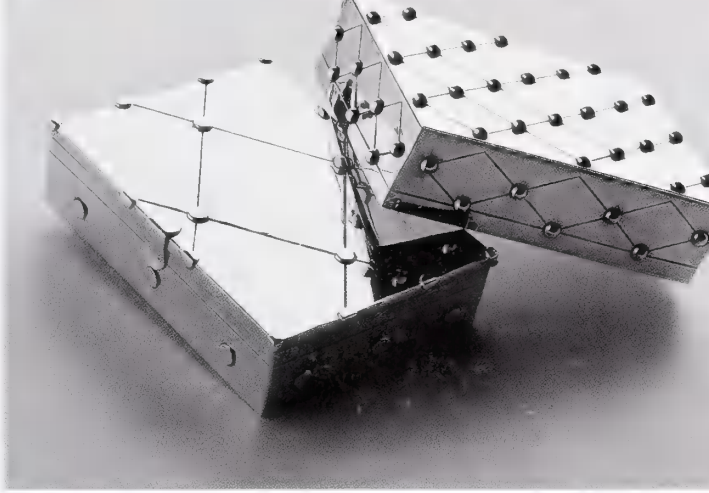
Spratling's original pieces, known for their exquisite craftsmanship, have become highly collectible, with salt and pepper shakers selling for anywhere from $600 to $1,500, and a superb pitcher commanding up to $10,000, according to Carol Lane.

As a way of introducing a new generation to Spratling silver and making the look of his work more accessible, Tretter and Metzger's company, Libby Peters, has started selling Spratling reproductions through a number of specialty and retail outlets across the country. Because they are still made completely by hand in Spratling's original workshop (under the direction of one of his [illegible]) they are inexpensive; some designs can take months to deliver. The [illegible] Tretter explains: "They are works of art."

***Above left: William Spratling and a selection of his design sketches. New reproductions of William Spratling's original designs, distributed in the United States by Libby Peters, are made by hand from sterling silver and rosewood rather than ebony. His range was remarkably wide (opposite from top, left to right): cocktail stirrers; double jiggers that could be used as desk accessories; cigarette boxes (the one with a latch could double as an evening bag); a five-piece place setting in sterling; a pair of rosewood-and-silver candlesticks; duck-shaped sugar spoon; round plate; baby cups; and rosewood-handled salad set.***



















# SOMEPLACE ELSE

*Give us rooms that look foreign, designer James Lumsden's clients said, and to this pair of tireless voyagers, who decided to stay put for a few years after becoming parents, their new California beach house is a live-in travelogue*

By Elaine Greene Photography by David Phelps Produced by Beverly McGuire Schnur



**Before their daughters were born,** the couple traveled adventurously and often. With the husband in the business of importing ethnic crafts and the wife then a travel agent, they managed to hit every continent but the Antarctic. Along the way they built a mental library of favorite design details and a material collection of decorative objects. Their taste was for the exotic.

Babies put their wanderlust on hold, but the couple still manage to get away. Although their Monday-to-Friday life is lived in a sprawling L.A. house done up in a traditional English style, the young family of four makes its way nearly every weekend to their brilliantly multicultural beach house.

Says the wife, "When we leave the city and drive for an hour, we want to end up *someplace else*. We asked Jim for a strongly foreign feeling." James Lumsden, their Los Angeles–based architect and designer, is another habitual traveler, especially fond of colorful, sunny places like Morocco, Mexico, the Caribbean, Greece. It could not have been a better designer-client match.

Houses on this precious strip of southern California beachfront are like a row of shoeboxes placed side by side with only ten feet between them. The Pacific Coast Highway unrolls right outside their doors, so the entrance facades are impassive and anonymous. In this house the anonymity vanishes the instant you find yourself in a lushly planted, tile-decorated forecourt. You look through the glass entrance doors to the long living space and out the far end to a blast of beach light. The roar of the surf drowns out the hum of the highway. You are already someplace else, but just how far you have come is only revealed as you move through the rooms.

Floors throughout are sand-colored, sandproof acid-treated travertine slabs: perfect for the location but echoing the look of countless travel destinations of owners and designer. The driftwood-finished grilles—protecting the beachside doors and on all the cabinets in kitchen and bathrooms—may be there to fight the humidity, but they too are evocative of other lands. Major rooms have ceilings with exposed beams and those in the living-dining room show an African motif.

In the master bedroom, a painted bed, *cassone* (chest), and secretary are James Lumsden designs custom-made by Las Palmas, his own furniture company. He was inspired in these three examples by pieces seen in southern Europe and the Middle East. The spirit of the Greek islands was behind the private upstairs terrace.

Now the elder daughter is eight, the younger five, and their parents have decided they are ready to travel, so for their mother's imminent fortieth birthday the four will visit three African countries. Then it's back to the beach house.

***A second-story terrace (above) adjoins the master bedroom and is described by the owners as their "private window on the ocean"; elsewhere close neighbors flank them. Opposite, clockwise from lower left: From the forecourt with its built-in tiled barbecue, guests enter a large dining/living space including an open kitchen; part of the owners' collection of ethnic musical instruments (like the Chinese lute) is displayed on dining area wall. Closest to the beach is the main seating area, where special pocket doors open and sliding wood grilles cover the glass on the inside; James Lumsden designed bamboo ceiling fixtures to hide beams. The woman of the house, a dedicated cook, was surprised to find that in this arm's-reach kitchen "everything is there." Custom-designed mirror gives the stair landing a windowed effect.***



















*The airy, 14-foot-high master bedroom has mottled pink and dark red walls reflecting designer James Lumsden's fondness for houses in San Miguel de Allende. He designed the cabinet not only for a shell collection, but for books, tidily hidden behind two drop-front shelves. Opposite, clockwise from below right: At the touch of a button the owners can make a television set rise from a Lumsden-designed cassone at the foot of the bed. The small window in the master bath overlooks the horizon, where Pacific meets sky and an occasional ship passes. The guest room is richly colored. This is half of a mirror-image room shared by the little sisters; its beds, like all the custom-painted pieces in the house, were finished by now-retired artist James Womack.*

# CALIFORNIA'S LIQUID GOLD

*Sonoma County is famous for its fine wines. Now, thanks to Ridgely Evers and a handful of other growers, it can claim first-class olive oils, too*



*DaVero olives are picked when they are "half black"—one-third green, one-third deep purple, and the rest in-between (opposite). The early harvest yields a fruity, peppery oil. Friends are invited to help harvest for one day (above). "This is what I like best," Ridgely Evers says. "Communities form around the trees, break up, and then re-form."*









By Suzanne Charlé
Produced by Jody Thompson-Kennedy
Photography by Jonelle Weaver

**Eleven years ago,** Ridgely Evers had a dream: to make a world-class olive oil in California. Last November he realized that dream when his olive oil, DaVero, took the first prize in a tasting held in Italy. The 1997 oil goes on sale this month, along with other estate olive oils grown in what has traditionally been known as California wine country.

Fine oils have as much in common with mass-produced olive oils as a *grand cru* has with *vin ordinaire*. The better ones, like DaVero, are grown in one place. Like wines, they differ from one region to another: Da Vero has the distinctive fruity flavor common to Lucchese oils. Vintages vary: Two years ago, the oil was so bitter Evers decided to give up if the following year was disappointing; 1996 was a very good year, however, and 1997 is excellent. Estate oils are dear: DaVero sells a 12-ounce bottle for about $20, while B.R. Cohn, also from Sonoma, sells a 17-ounce bottle for $50. Like Beaujolais *nouveau*, these oils are best young (although they will keep for two years). It is preferable to use them as condiments—with bread, sprinkled over salad, tossed with pasta—since the heat of cooking breaks down their flavor.

Evers, the CEO of an Internet-information firm, is an unlikely farmer—until you realize that he will tackle anything that interests him. (Just before October's harvest party, he built a brick bread-oven.) Certain that the Lucchese climate was similar to that of Sonoma, Evers started sampling the Tuscan oils. He found what he calls a "magical oil," imported branch cuttings, and started planting.

Today the rolling hills of Olive Ridge Ranch are filigreed with 4,500 olive trees. The foreman and his crew pick the bulk of the crop. Each year, however, Evers and his wife, Colleen McGlynn, set a day aside when friends come to pick and celebrate the harvest, with a decided emphasis on the latter. McGlynn, a professional chef, prepares the feast with the help of other chef friends, while in the hills, guests chat as they fill their buckets with olives. In 1997, 575 cases of oil were produced; once the trees are mature, Evers expects 5,000. That day is well in the future. "There is a saying in Italy," he notes. "You plant grapes for your children, you plant olives for your grandchildren."

***Harvested olives are transported down the hill by tractor—with the help of a young guest (three views, left). Opposite, clockwise from top left: The table is set on the veranda of the home Evers shares with his wife, Colleen McGlynn, his daughter and two sons. Friends sit down to the feast. Duck confit. DaVero oil (davvero, in Italian, means the real thing). Marinated French picholine olives. At the end of the feast, the couple thank their friends for coming. Noting guests' leisurely style of picking, Evers quips: "You'd all better keep your day jobs."***












DAVERO
DRY CREEK VALLEY
EXTRA VIRGIN
OLIVE OIL

There are many styles of olive oils, each with its own taste, and experts suggest keeping several bottles on hand to accompany different foods—just as you do with wine. The regional oils are made from a number of olive varieties and have, over the years, evolved to suit the native cuisine. In Italy, Chianti oils tend to have a strong, bitter, grassy flavor, well-suited to full-flavored bean stews and lamb shanks. In Tuscany, the Lucchese oils—of which DeVero is progeny—are also fruity, but slightly lighter, fine accompaniments to parsley, rabbit, and vegetable dishes and lighter pasta dishes (in other words, something akin to Californian cuisine). Grown closer to the sea, Liguria oils—lighter and sweeter, paler in color—are the perfect match for fish. French olive oils tend to have a light, more subtle taste, similar to Italian Riviera oils. Spanish olive oils are as varied as Italian, and are often sold as Italian (rules are such that if the oil is bottled in Italy, it can be called Italian). Greek oils from Sparta are green and peppery, while others can be sweet and light. Any oil can have a green, peppery taste—the taste comes from olives that are harvested early; the oils have polyphenols, antioxidants that are well regarded by physicians and that also prevent acidity from setting in. All olive oils are hurt by oxygen, light, and heat, so always store the bottles in cool, not cold, dark places—in other words, treat them like wine. *Suzanne Clark*

### BITTER GREENS, ORANGE, AND OLIVE SALAD

*Recipe from Colleen McGlynn*

1 teaspoon salt
Juice of 1 lemon
Juice of 1 orange
⅓ cup extra-virgin olive oil
Freshly ground black pepper
1 head escarole, cleaned, outer leaves discarded
1 head radicchio, broken into bite-size pieces
1 fennel bulb, thinly shaved and tossed with 1 teaspoon fresh lemon juice
3 Belgian endives, trimmed and separated into leaves
½ cup green olives, pitted and chopped
2 oranges, peeled, sectioned and pith removed
Salt to taste

Combine salt, lemon juice, orange juice, oil, and pepper in a small bowl and whisk until frothy. Set aside. Arrange escarole, radicchio, fennel, endives, olives, and orange sections on a platter. Drizzle with dressing. Serves 6 to 8.

### SHELL BEANS

2 cups dried beans (cannellini, barlotti, Great Northern or cranberry)
2 bay leaves
3 or 4 garlic cloves, peeled and smashed
1 to 2 tablespoons sea or kosher salt
Freshly ground black pepper
Extra-virgin olive oil

Place beans and 8 cups of water in a large heavy-bottomed pot. Soak overnight. Drain.



*Philip Evers, right, plays host and helper to friend William Weber-Kneitel.*

Add 8 cups fresh water, bay leaves, and garlic and bring to a boil. Lower heat to a simmer, partially cover pot with a lid, and cook until tender, about 1 to 2 hours. Skim off any scum that forms on the top. Just before the beans are done, add salt to taste. Drain off remaining liquid. Spoon beans into a serving platter. Serve with pepper and olive oil. Serves 6 to 8.

### MARINATED OLIVES

3 cups dry-cured black or green olives
3 garlic cloves, peeled and crushed
2 sprigs of fresh rosemary and thyme
Zest of 1 lemon
Zest of 1 orange
2 to 3 fresh bay leaves
4 whole Thai chilies
½ cup fruity extra-virgin olive oil

If using dry-cured black olives, place 4 cups water in a pan and bring to a boil. Plunge olives into water and drain well. Set aside. If using green olives, drain off brine. Set aside.

Place all the remaining ingredients in a saucepan and set it over low heat. When marinade is warm, remove pan from heat, and pour into a bowl. Add black or green olives and toss. Makes 3 cups.

### AIOLI

2 or 3 garlic cloves, peeled and chopped
Large pinch of coarse sea or kosher salt
1 egg yolk, room temperature
Juice of ½ lemon
⅔ cup olive oil
⅓ cup extra-virgin olive oil
Salt and freshly ground black pepper

Place garlic and salt in a food processor fitted with a metal blade. Pulse for 2 seconds. Add egg yolk and lemon juice and pulse on and off until blended. With the food processor running, begin adding the olive oil and then the extra-virgin olive oil in a thin stream. (If aioli becomes too thick, thin it out with some water and continue adding all the oil.) Add salt and pepper to taste. Makes about 1¼ cups.

### ORANGE, ALMOND, AND OLIVE OIL CAKE

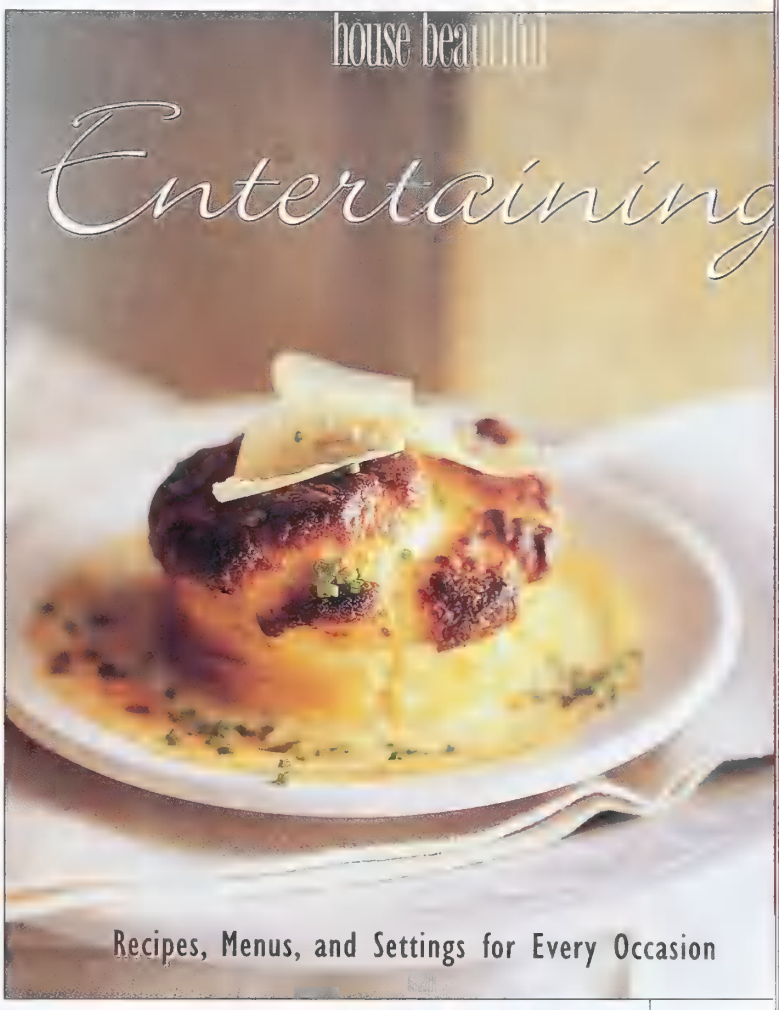
2 small oranges
1 lemon
1 cup flour
1 tablespoon baking powder
4 eggs, room temperature
½ teaspoon salt
1½ cups sugar
6 ounces toasted almonds, finely chopped
⅔ cup olive oil
Confectioners' sugar

Place oranges and lemon in a pan and cover with water. Simmer over medium heat for 30 minutes. Remove pan from heat. Drain and cool. Cut lemon in half and discard pulp and seeds. Set rind aside. Cut oranges in half and discard seeds. Place lemon rind and orange halves in a food processor fitted with a metal blade. Chop fine.

Sift flour and baking powder into a bowl. Set aside.

Place eggs and salt in a mixing bowl and beat until foamy. Gradually beat in sugar. Fold in flour mixture. Add fruit, nuts, and olive oil. Beat at a low speed until just incorporated. Do not over mix. Pour batter into a 10-inch springform pan. Bake in a preheated 350°F oven for about 1 hour and 15 minutes, or until center of cake is set. Remove pan from oven and cool on a rack. Remove cake from pan and place cake on a serving dish. Dust top with confectioners' sugar. Serves 8 to 10. ■

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# ALL FIRED UP

*What do little girls and boys like? Parties and pizza, for sure. Combine the two for an afternoon of fun*

By Jane Ellis
Photography by Melanie Acevedo



**Turn a group of five-year-olds** into short-order cooks and before you know it the afternoon has flashed by. This gathering took place at the Vinegar Factory, a bustling food emporium on the Upper East Side of Manhattan, where a light-filled kitchen space is available for parties. Eight little guests first donned white canvas aprons—on which they had carefully printed their names with fabric markers—and set to work. For this age group the pizza dough was already rolled into thin circles. (Older children can punch and roll their own dough.) Then came the fun part: topping the pizza with whatever the heart desired, from peppers and broccoli to grated Parmesan and mozzarella. After the pizzas were fired to a crisp gooeyness, guests settled down to demolish them. >









*"Pizza Man" (top) was one of the pizzas painstakingly made by a group of five-year-olds. Clockwise from center left: Toppings included mozzarella and Parmesan cheeses, peppers, mushrooms, broccoli florets, and sliced pepperoni. Guests carefully arranged the toppings and sampled the results.*

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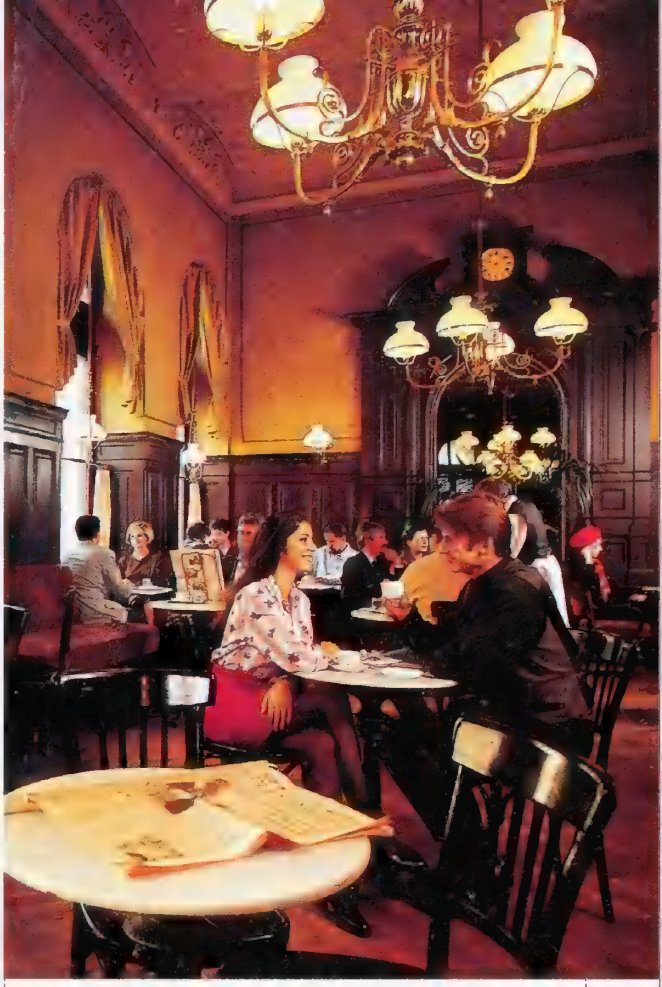
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## PARTY PIZZA

*Recipe from Nancy Hart, chef of the Vinegar Factory, New York City*

- 1½ cups lukewarm water
- 2 tablespoons olive oil
- 1½ teaspoons active dry yeast
- 1 tablespoon salt
- 4 cups unbleached all-purpose flour
- 3 cups tomato sauce, homemade or jar variety, puréed in a food processor until smooth

*For toppings:*

- 3 cups grated or diced mozzarella
- ½ cup grated Parmesan cheese
- Diced plum tomatoes
- Diced or sliced red, yellow, or green peppers
- Sliced fresh mushrooms
- Chopped fresh basil
- Sliced pepperoni
- Blanched broccoli florets
- Bottled artichoke hearts, drained and sliced

Place water, oil, yeast, and salt in a mixing bowl. Using the dough hook attachment, mix on medium-low speed until ingredients are incorporated, about 2 to 3 minutes. Turn speed to low, and add flour one cup at a time. Increase speed to medium and mix until dough pulls away from the bowl and forms a ball. If dough feels sticky, add a little flour.

Turn dough out onto a lightly floured surface and knead into a ball. Flatten and cut into 10 portions of equal size. Roll each piece of dough into a smooth, tight ball. Place balls on a floured cookie sheet. Sprinkle tops with flour, cover with plastic wrap and refrigerate for 2 hours, or overnight.

Allow dough to come to room temperature 1 hour before baking.

Place a baking stone on the bottom rack of an oven. Preheat oven to 500°F for at least 30 minutes.

On a lightly floured work surface, roll out balls of dough into 6-inch circles. Place each dough circle on individual flour-dusted wooden peels or chopping boards.

Pizzas are ready for children to work on. [illegible] lightly brush each dough surface with tomato sauce and select toppings.

When ready to bake, slide pizzas with a quick motion onto the hot stone. Bake for 8 to 10 minutes. A 14-inch baking stone can hold 4 pizzas. Repeat until all the pizzas are baked.

When cooking with children under five years old, pre-bake crusts. Roll out the dough, lightly brush each surface with tomato sauce, and bake crusts for 3 to 4 minutes. Crusts will not be cooked completely. Remove crusts from oven and allow to come to room temperature. After children top pizza crusts, return them to the oven and cook for 6 to 8 minutes or until golden brown. Makes 10 6-inch pizzas. ■













*scale, top: Covered with a vinyl cloth and surrounded a vident-proof table was set with chunky mugs for juice ...s. On each napkin: a rubber frog as a party ... bubbling from the oven.*

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SEALING SPLINTERS HASSLES

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more details, see Reader Information for "From Spec to Spectacular" on page 92.

**25 STYLE BEAT** *Page 25:* **1. Armchair,** #3510-58, 46" h., 27" w., 24½" d., fabric #70217-22, $1,442—Century (M); 800-852-5552. **2. Wing chair,** #1790-55, 39½" h., 30" w., 31" d., $1,700—Hickory Chair (M); 800-349-4579. **3. Pedestal table,** Mario Buatta Collection, #6320, 28" h., 35" d., $5,590—John Widdicomb (M); 800-847-9433. **4. China cabinet,** #13-352-2, 82" h., 40" w., 17" d., $4,860—Milling Rd., a division of Baker (M); 910-885-1800. **5. Chest,** 36" h., 36" w., $418—Aid to Artisans (M); 860-677-1649. Available through Asian Sources, 121 Alta Mesa Ct., Moraga, CA 94556; 510-841-7080. **6. Desk,** Bill Blass Collection, 30" h., 61" w., 31" d., $2,295; **7. Wheel-back chair,** Bill Blass Collection, 27" h., 21" w., 26" d., $776—Pennsylvania House (M); 800-782-9663. **8. Leather chest,** 18½" h., 34 14" w., 19⅛" d., $750—Sarried (M); 919-291-1414. **9. Sofa,** #865-90, 43" h., 90" w., 48" d., fabric #33-260, $6,745—Baker (M); 800-592-2537.

*Page 26:* **1. Leather chair,** L-5012, 32" h., 36" w., 38" d., $1,900—Lee Industries, Inc. (M); 800-892-7150. **2. Chenille chair,** #0531-044, 37" h., 40" l., 40" d., fabric #2126-40, $1,200—Thomasville Furniture Industries Inc. (M); 888-624-4528. **3. Drop-leaf table,** #464-3-4, 27" h., 16" w., 28" d., $945—Drexel Heritage (M); 800-916-1986. **4. Stool,** RG 640, 19" h., 20½" w., 20½ d., $1,240—Bexley Heath (M); 800-954-7776. **5. Shelves,** Chicago Low Boy, 36" h., 60" w., 13" d., $549—Blu Dot Design (M); 612-782-1844. **6. Sunburst table,** Eddie Bauer Lifestyles, 23" h., 18½" d., $250—Lane (M); 800-750-LANE. **7. Chaise,** 34" h., 31" w., 67" d., $3,925—Directional (M); 800-308-0110. **8. Side tables,** Squeeze Top Table, 16" w., 16" d., $229—Blu Dot, see above. **9. Armchair,** BII38A, 35" h., 24" w., 25" d., $825—Bernhardt (M); 800-927-4483. **10. Bar stool,** Chip, 40" h., 18" w., 20" d., $479—Curvet (M); 800-256-6123.

*Page 28:* **1. Hall chair,** Mark Hampton Collection, 36¾" h., 18¾" w., 17½" d., $810—Hickory Chair, see above. **2. Cabinet,** #14-0710-2, 72" h., 60" w., 21" d., $8,517—Milling Road, see above. **3. Bookcase,** #900 Kent Julia Collection, $3,200—Julia Gray (T), 979 Third Ave., New York; 212-223-4454. **4. Bench,** #33-934, 26" h., 37½" w., 21" d., fabric #60296-12, $1,641—Century, see above. **5. Chest,** #513-306, 52½" h., 36" w., 19" d., $650—Lexington (M); 800-LEX-INFO. **6. Side table,** #664-345WHT, 28½" h., 30" d., $875—Drexel Heritage, see above. **7. Settee,** #44-222, 42" h., 61" w., 35" d., fabric #30054-68, pillow #70032-21, skirt Gros Grain Ribbon #BR 109-34, $2,744—Century, see above. **8. Bedside table,** #720 Troy Julia Collection, $1,500—Julia Gray, see above. **9. Bench,** #D382-S, 36" h., 76" w., 30" d., fabric #3159-55, $2,470—Drexel Heritage, see above.

*Page 30:* **1. Buffet,** #462-120, 36" h., 65½" w., 19" d., $1,755—Drexel Heritage (M); 800-916-1986. **2. Side chair,** #9759, 40" h., 29" w., 34½" d., $2,695—Henredon (M); 800-444-3682. **3. Stool,** Nyati #R608, 20" h., 24" w., 18" d., $1,275—The Ralph Lauren Home Collection (R,M), 1185 Ave. of the Americas, 9 Fl., New York 10036; 212-642-8700. **4. Chair,** Nautica Home Collection #4900-14, 33.5" h., 47" w., 41" d., $998; **5. Tall chest,** Nautica Home Collection #678-306, 54" h., 47¼" w., 20" d., $1,110; **6. Bench,** #6031-22, 45¼" h., 67" w., 27" d., $1,198—All Lexington (M); 800-LEX-INFO. **7. Stool,** #5920-89, 18¾" h., 24" d., $1,500—Hickory Chair (M); 800-349-4579. **8. Side table,** Zanzibar, 26" h., 18" w., $398—Palecek (M); 800-676-5382. **9. Chest,** #899-949, 28" h., 51" w., 26" d., $998; **10. Side chair,** #889-880, 38" h., 22" w., 25" d., $300—Both Nautica Home collection, Lexington, see above.

**36 FLEXIBLE STYLE FLYER** *Designer:* **Brian Murphy,** Parish-Hadley Associates, Inc., 305 E. 63 St., New York 10021; 212-888-7979.

**56 SPARKLE PLENTY** **1. & 2.** *Designer:* **Stephen Shubel,** 414 Richardson St., Sausalito, CA 94965; 415-332-8292. **3.** *Designer:* **John Saladino,** 305 E. 63 St., New York, 10021; 212-752-2440. **4. Mirror-backed sconce** with two lights and a candle holder, $800—**Vicente Wolf,** Vicente Wolf Associates, 333 W. 39 St., 10 Fl., New York 10018; 212-465-0590. **5.** *Designer:* **Vicente Wolf. 6.** *Designer:* **Bierly-Drake Associates, Inc.,** 17 Arlington St., Boston, MA 02116; 617-247-0081. **Mirrored vanity desk**—Campbell Glass (T); 213-735-0021. **7. Large mirror,** through Vicente Wolf, see above. *Designers:* **Albert Hadley,** Parish-Hadley Assoc. 41 E. 57 St., New York 10022; 212-888-7979. **Chessy Rayner,** MAC II, 125 E. 81 St., New York 10028; 212-249-4466.

**58 RIGHT OF PASSAGE** *Designer:* **Nancy Mannucci,** ASID, 21 E. 90 St., New York 10128; 212-427-9868. *Hallway:* **Painted floor,** custom design—Elizabeth Dow (T); 212-463-0144. **Chair fabric,** Damasco Rustico, #1236/3—Grey Watkins (T); 212-371-2333. *Living room:* **Wing chair**—antique. **Fabric,** Canaletto velvet # 924202, in chamois—Lee Jofa (T); 800-453-3563. **Area rug,** custom design—Michaelian & Kohlberg (T); 212-431-9009. **Table skirt fabric,** Silk Dynasty Bande de Soie—Cowtan & Tout (T); 212-753-4488. *Library:* **Area rug**—Stark Carpet (T); 212-752-9000. **Sofa,** #862-72—Baker Knapp & Tubbs (T); 212-779-8810. **Fabric,** Dragon Empress, #32696/5—Clarence House (T); 212-752-2890. **Teacart,** custom design—fabricated by Dossier (T); 212-924-4720. **Light fixture** (ceiling), Palladin by Boyd—Innovations (T); 212-308-1179. *Master bedroom* **Fabric on walls,** Winslow damask, in sand—Cowtan & Tout, see above. **Lounge chair,** Timberline—Cowtan & Tout, see above. **Fabric,** King in red—Old World Weavers (T); 212-355-7186. **Custom night tables**—Dossier, see above. **Ceiling fixture,** Scudo Saraceno, in Ivory—Odegard (T), 212-545-0069. **Sisal carpeting**—Stark Carpet, see above. **Iron bed surround,** custom design—Ironwart International through John Rosselli (T); 212-593-2060. **Bed hangings,** Rodolph in Rev[illegible] Pollack & [illegible] (T); 212-421-8755. **Duvet cover fabric,** Santa [illegible] **Tumbled marble tile,** [illegible] 212-627-8300. **Border tiles,** [illegible]312. **Wall finish,** custom design—Elizabeth Dow, see above. **Light fixtures,** Glassform 1—Innovations, see above. **Grab bars** components—Lawrence Metal Products (T); 516-666-0300.

**74 AN ARTFUL OASIS** *Pages 74 to 83: Designer:* **D'Urso Design Inc.** (DDI), 39 Cooper Lane, East Hampton, NY 11937; 516-329-3634. Morrow/Bowden/Architects (MBA), Santa Fe, NM; Morrow: 505-473-9740; Bowden: 505-983-3755. *General Contractor:* Robert Slattery, Albuquerque, NM; 505-268-3818. *Stylist:* Tom Flynn, 16 E. 11 St., New York 10003; 212-477-6565. *Outside:* **Sculpture,** Markus Raetz, *Metamorphose II*, 1991-92—Brooke Alexander (R), 59 Wooster St., New York 10012; 212-925-4338. **Teak chaise,** Lister, Bristol, England—similar available at Country Casuals (R), Germantown, MD; 301-540-0040. **Sculpture,** Carl Andre, *Paraglyph*, 1969—Paula Cooper, Inc. (R), 534 W. 21 St., New York 10011; 212-255-1105. *Entry hallway:* **17th-c. Mexican *armario***—Peter Waidler, Santa Fe, NM; by appt: 505-438-0607. ***Armario's* metal stand**—Larry Swann Design (fabricator), Santa Fe, NM; 505-988-8944. **Navajo Spider Woman Cross Rug,** c. 1900—Joshua Baer & Company (R), 116½ E. Palace Ave., Santa Fe, NM, 87501; 505-988-8944. **Drawing,** Ellsworth Kelly, *Magnolia*, graphite on paper, 1966—Matthew Marks Gallery (R); 212-243-0200. *Entry:* **Gustav Stickley chairs**—Peter-Roberts Antiques, Inc. (R), 134 Spring St., New York 10012; 212-226-4777. **18th-c. New Mexican chest**—Al Luckett Jr., Fine Paintings & Antiques (T by appt.), Santa Fe, NM; 505-988-7550. **American Indian basket**—Christopher Selser (R), Santa Fe, NM; 505-984-1481. **Navajo crystal rug**—R. B. Ravens Gallery (R), Rancho deTaos, NM; 505-758-7322. *Living room:* **Rectangular table**—DDI, see above; Anderson Tooling, Southampton, NY; 516-283-5508. **19th-c. English ladder-back chair**—Ann Morris Antiques (T); 212-755-3170. **Bookcases**—DDI, see above; MBA, see above. **Navajo wooden folk figures on bookshelves** by Charlie Willeto—W.E. Channing & Co., Inc. (R), Santa Fe, NM; 505-988-1078. **Sliding grid doors**—DDI, see above; MBA, see above; Kozlowski Woodworks, Santa Fe, NM; 505-984-1792. **New Mexican child's chair**—Al Luckett Jr., Fine Paintings & Antiques, see above. **Sofa fabric,** ecru—Clarence House (T); 212-752-2890. **Long table** (behind sofa)—DDI, see above; Larry Swann Design, see above. **Red Stabile on table,** Alexander Calder, *Untitled*, 1959—Barbara Mathes Gallery (R), 41 E. 57 St., New York 10019; 212-752-5135. **Low glass table** by Sol Lewitt—A/D Gallery (R), 560 Broadway, New York 10012; 212-966-5154. **19th-c. English armchair**—Ann Morris Antiques, see above. **Armchair upholstery,** Fatted Calf, Pampas—Leather-Edelman (T); 203-426-3611. **Round table**—Anderson Tooling, see above. **Barrel chairs**—DDI, see above; French Upholstery (T); 212-358-0653. **Upholstery on chairs,** Natural—Leather-Edelman, see above. **Side table**—DDI, see above; Larry Swann Design, see above. **Seagrass area rug**—Stark Carpet Corp. (T); 212-752-9000. *Family room:* **Gustav Stickley sofa**—Peter-Roberts Antiques, Inc., see above. **Sofa fabric,** Isadora, #802008—Donghia (T); #212-935-3713. **Rectangular glass table**— DDI, see above; Larry Swann Design. **Seagrass rug**—Stark Carpet, see above. **Gustav Stickley rocker**—Derek Danton Inc. (R), PO Box 2036, New York 10013; 212-226-4059. **Gustav Stickley dining chairs**—Peter-Roberts Antiques, see above. **Navajo second phase chief's blanket** (hanging on wall)—Christopher Selser, see above. **Navajo third phase chief's blanket** (on rocking chair)—Morning Star Gallery (R), 513 Canyon Rd., Santa Fe, NM 87501; 505-982-8187. **American Indian blankets**—R.B. Ravens Gallery, see above. *Kitchen:* **Cabinets**—DDI, see above; MBA, see above. *Master bedroom:* **American iron bed**—Hobnail Antiques (R,T), 571 State St., Pawling, NY; 914-855-1623. **Bed Linens**—Pratesi (R), 829 Madison Ave., New York 10021; 212-288-2315. **Gustav Stickley bookcase**—Peter-Roberts Antiques, Inc. see above. **18th-c. New Mexican chest**—Al Luckett Jr., Fine Paintings & Antiques, see above. **Green metal lamp**—Robert Altman (T); 212-832-3490. **19th-c. Mexican side table**—Zaplin-Lampert Gallery (R), Santa Fe, NM 87501; 505-982-6100. **Painting,** Susan Rothenberg, *Double Bones*, 1979—Jeffrey Hoffeld & Co. (R); 212-996-6339. **Sisal carpet**—Stark Carpet, see above. *Master bathroom:* **Tub**—Kohler (M); 800-888-5645. **Sculpture,** Alexander Calder, *Untitled*, 1948—Pace Wildenstein (R); 212-421-3292. **Warren McArthur chair**—Nicholas and Shaunna Brown (R,T), PO Box 1044 Camden, ME 04843; 207-236-8492. *Bedroom:* **Jean Prouvé daybed**—1950 (R), 440 Lafayette St., New York 10012; 212-995-1950. **Daybed fabric,** ecru—Clarence House (T); 212-752-2890. **Charlotte Perriand Stool**—1950, see above. **Tall table**—DDI, see above; Larry Swann Design, see above. **San Ildefonso pueblo pottery**—Gerald Peters Gallery (R), Camino Del Monte Sol, Santa Fe, NM; 505-988-8961. **Bed linens**—Pratesi, see above. **19th-c. New Mexican chest**—Al Luckett Jr., Fine Paintings & Antiques, see above. **Tab curtain behind bed**—DDI; **Tab curtain fabric**—Sam Kasten (R,T), PO Box 950, Stockbridge, MA 01267, 413-298-5502; Jan. Girard fabricator, 300 Morgan Ave., Brooklyn, NY 11211; 718-782-6430. **Curtain rod**—DDI, Larry Swann Design, see above. **Warren McArthur small round table**—Parr Studio, Inc. (R,T), New York; 212-431-0732. **American Indian stone bear sculpture**—Christopher Selser, see above. *Throughout house:* **Grid doors**—Koslowski Woodworks, David Kozlowski (R), 528 Calle Corvo, Santa Fe, NM 87501; 505-989-9189. *Fisher Landau Center.* Mon.-Thurs., 10-4 P.M.; by appt: 718-937-0727.

**84 WITHIN A PALMY GROVE** *Pages 84 to 91: Architect:* **Elie Mouyal,** Architecte DPLG, rue Saad Bnou Oubada No. 336, Issil Marrakech or BP 3667, Amerchiche Marrakech 40002; 011-212-430-0502 or 011-212-431-4656; fax: 011-212-430-7551. The Palmeraie house is available for rental by the week or month. For information: Mme. Soad Bendani-Mouyal, 158 Ave. de Casablanca, Marrakech 40000; 011-212-431-4725.

**92 FROM SPEC TO SPECTACULAR** *Pages 92 to 97: Living room:* **Fireplace**—Danny Alessandro (R,T), 223 E. 59 St., New York 10022; 212-759-8210. **Picture stand chair, Kang console and Barrel Tabouret Cinnabar**—Profiles (T); 212-689-6903. **Upholstered chair; circle-back chair; slat-back chair**—Gomez Associates (T); 212-228-6856. **Wooden rack,** $650; **Pyrex flask** with cork stand, $625—Aero (R), 132 Spring St., New York 10012; 212-966-1500. **Glass lamp,** the Saladino lamp, #999—Saladino Furniture, Inc. (T); 212-838-0500. **Sofa,** Breck; **Upholstered chairs,** Bridgewater—Jonas Upholstery (T); 212-691-2777. **Sofa and chair fabric,** Ondine #4402, **silk velvet pillow fabric,** Polidoro #4234/045—Manuel Canovas (T); 616-361-7321. **Glass and iron table,** #1341—Baker (R); 616-361-7321. **Vellum coffee and Seto bowl**—Holly Hunt (T); 212-755-6555. **Striped pillow fabric,** Turkestan #0016151—Quadrille (T); 212-753-2995. **Gourd lamp**—Hinson (T); 212-688-5538. *Dining room:* **Paris dining table**—Donghia (T); 212-935-3713. **Chairs,** Maurice Louis XVI—Avanti (T); 516-293-8220. **Chair fabric,** #1908M-001—Scalamandré (T); >

# Building THE HEALTHY HOME





## Laying the Foundation

**Do you ever get the feeling** you're resident architect, interior decorator and contractor all rolled into one? You could probably write a book on bathroom tile. And let's not even get started on the topic of countertops. When it comes to designing and decorating your house, you're the pro.

But what about keeping your beautiful home healthy? Because you've got to ask yourself, what good are new countertops or floors, if dirt and germs are ready to move right on in?

If you want a home that's as healthy as it is comfortable, you're ready for some advice from the cleaning and disinfection experts who bring you LYSOL® Brand Products.

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# At the Heart of Your Home: The Kitchen.

Have you ever noticed how everyone always winds up in the kitchen? Whether it's to cook, eat, or just hang out, there's simply no place with more connotations of home than your kitchen. And there's no place that can be quite as harmful to the health of your family.

**Food poisoning strikes up to 81 million people every year.** We love to blame restaurants for food poisoning, but the truth is we are more likely to get food poisoning caused by Salmonella at home. While eating undercooked meat or poultry is the main way to contract food poisoning, there's another way that's often overlooked.

**What is cross-contamination?**

Cross-contamination, as the experts call it, occurs in the kitchen. This is how it works. You're preparing chicken for dinner. The bacteria on the food are killed in the cooking process, but that doesn't account for what's left behind on your hands, the utensils, or on the cutting board. So if you plan to make a salad next, and any of your fresh ingredients come in contact with those surfaces, they can become contaminated. And so the chances increase that your family may become ill.

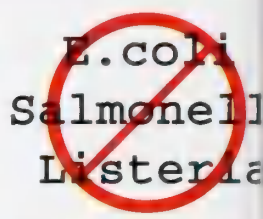



**Don't underestimate bacteria.** Sure, you're thinking, my kitchen looks clean. But is it disinfected? If that



sounds extreme, you're underestimating the staying power of the leading causes of food borne illness — such as Salmonella, E. coli and Listeria. These bacteria can be found on hard surfaces for several hours to several days. And many cleaners used in the kitchen don't kill them. One very important exception is EPA-registered **Lysol® Antibacterial Kitchen Cleaner.** It cleans the greasy messes you're likely to find in the kitchen, and kills most of the harmful bacteria you can't detect.

**10 easy steps to keep your kitchen (and family) healthy:**




1. Always wash your hands before, during and after preparing a meal.
2. Never buy any food with a past expiration date.
3. Refrigerate fresh food to keep it safe and always make sure it's well-wrapped or put into a container to avoid leakage.
4. Freeze meat, poultry and seafood within a couple of days of purchase.
5. Always defrost food in the refrigerator, not on the counter. Warm temperatures promote the growth of bacteria.
6. Make sure all your utensils are clean before you start preparing a meal.
7. Start every recipe by cleaning and disinfecting the counters with **Lysol® Antibacterial Kitchen Cleaner.**
8. Always cook meat, poultry and eggs thoroughly.
9. Run all cutting boards, knives and sponges through the dishwasher when you're done. The extremely high temperatures will kill bacteria on utensils.
10. Spray the garbage pail with **Lysol® Disinfectant Spray** to kill odor-causing germs.

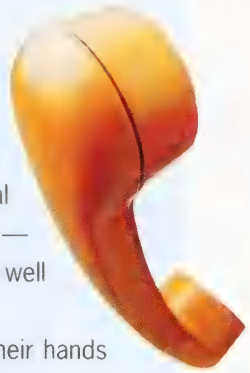
After all, you should enjoy your kitchen as the haven it was designed to be.

## Critical Areas.

Even the most perfectly laid-out house has its "hot spots." They look innocent enough, but may affect your health. Especially when they harbor germs like rhinovirus, the leading cause of the common cold. Consider the phone handle or the kitchen faucet. And let's not forget the front doorknob. These are the places everyone comes in contact with, which makes them the perfect crossroads for germs. And the perfect place to regularly use **Lysol® Disinfectant Spray.**



## The HEALTHY HOME™: It's all in the details.



Top interior designers agree: it's the little things that make the difference. Well, when it comes to keeping a home healthy, the same thing applies. The difference between just cleaning and *cleaning and disinfecting*, takes no extra effort, yet it comes with a payoff.

**Choose carefully.** Unlike regular household cleaners, all LYSOL® Brand Products have the power to disinfect, as well as clean, in one easy step. Also make sure your disinfection arsenal includes **LYSOL® Disinfectant Spray.** Use it regularly on surfaces everyone gets their hands on—doorknobs, phone handles, faucets, the garbage pail—and help stop the spread of the rhinovirus, as well as other contagious germs, dead in their tracks.

**Wash those hands!** It's one easy way to help stop germs. Because you can't control what their hands bring in from the outside world, but you can help stop the germs from spreading throughout the house.

# The Busiest Room in the House: Your Bathroom.

The bathroom—talk about a high-traffic area. It's the one room everyone uses several times every day. It's also the one room that provides the ideal damp environment for bacteria to flourish. No wonder it's the area Americans clean most. Twice a week on average. But how do you know clean also means healthy?

**Tips for a healthy bathroom.**

1. Always use cleaners that both clean and disinfect the specific area of the bathroom. For the bathtub, sink, and countertops, there's **LYSOL® Basin Tub & Tile Cleaner.** It's perfect for tackling problems like stains or soap scum, and killing germs that lead to athlete's foot and even rhinovirus, the cause of the common cold. And for the toilet, there's **LYSOL® Toilet Bowl Cleaner.** It will clean rust stains and mineral deposits, as well as kill germs like Salmonella and E. coli.

2. Keep your bathroom ventilated. The less damp stale air, the less chance bacteria get to multiply.

3. Make sure towels and washcloths don't end up on the floor, but are hung up to dry. If anything starts to smell musty, that's a red alert that mold and mildew have taken hold.



4. Ever had an outbreak of mold and mildew in the grout between tiles? Sure it looks awful, but did you know that mold and mildew are also a common cause of allergies? To clean away these nasty visitors, use **LYSOL® Plus Bleach All Purpose Cleaner**. Once gone, spray your bath, tiles and shower curtain regularly with **LYSOL® Disinfectant Spray**. It'll actually help keep those moldy guests from coming back.

5. If there's a nasty white buildup dulling your bathtub, don't fret. That's actually mineral deposits from hard water. To kill the germs that can hide there, and put the sparkle back in your tub, just reach for **LYSOL® Hard Water Stain Cleaner.**

6. Keep the toilet cover closed when flushing to prevent germs from dispersing into the air and spreading around the bathroom.

7. For quick and easy germ control between cleaning, use **LYSOL® Disinfectant Spray** regularly on all germ-prone surfaces in your bathroom.



# Stop Germs from running amok in the Family Room

**Kids are the culprits.** The reasons we suffer from more colds in the fall and winter is that our kids are in school, sharing toys, books and germs with each other and with us. That means kids could have 4 to 6 colds a year, even more when they are younger. Which doesn't exactly bode well for your family, does it? The good news is that a recent day care center study* shows LYSOL® Brand Products can play a role in preventing the spread of germs. In fact, when LYSOL® Brand Products and frequent hand washing were made part of an infection control program, the number of respiratory illnesses among day care students was cut by one-third.





**Where have those hands been?** You already know that kids love to touch everthing. Unfortunately, that includes germs. So the best way to keep your kids healthy and the rest of the family protected to boot is hand washing. It's one easy way to help prevent the cold virus and other germs from travelling.

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* Impact of an infection control program in a specialized preschool. American Journal of Infection Control, June 1996
** Survey conducted among 210 pediatricians at the American Academy of Pediatrics Convention, Boston, MA, October 1996




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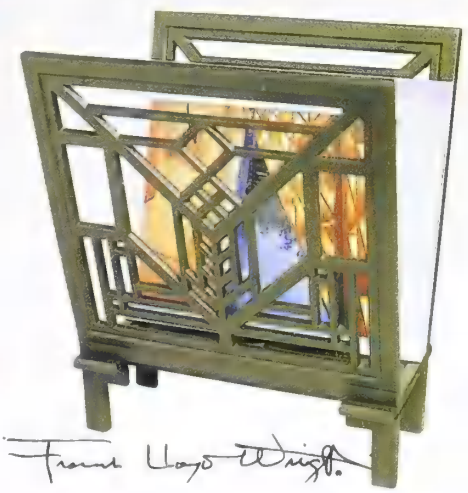













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# *Ralph and Terry Kovel tell you where it's from and what it's worth*




***1. My uncle gave me this 5-inch-tall carved figure he has had since the 1920s. Can you tell me about it?***

***T.B., Westport, CT***

Your carving is a seated laughing Buddha with traditional extended earlobes that indicate long life. Turquoise has been used for Chinese carvings for centuries, but most figures seen today were produced in the 20th century. The smooth surface of your figure and the lack of natural black lines found in antique Tibetan turquoise hints at a date in the 1920s. It is worth about $500.

***2. I have a 13-inch-high cloisonné vase. It is marked with some Chinese symbols and the English words "Made in the People's Republic of China."***

***J.K., Aliso Vieja, CA***

The word cloisonné comes from the French word *cloison*, which means fence. A cloisonné piece is made of metal, then wire "fences" are soldered in place to form a design. Enamel is melted inside the fences and the piece is polished. The large flowers and bright colors are characteristic of vases produced for export, beginning in 1949, when the People's Republic of China was established. Your vase would sell for $150.

***3. My great-aunt bought this 13¾-inch-high blue pitcher at an auction in 1906. The bottom is marked with an outline of a building and the letters "S & T, RS Germany." Please give me some background and a current value for my pitcher.***

***D.F., Troup, TX***

Your pitcher, almost new when your great-aunt bought it, comes from the Reinhold Schlegelmilch factory of Tillowitz, a town that was once part of Prussia, later part of Germany. The mark was used between 1898 and 1908. Tall tankard-style pitchers like yours, with molded decoration and curved handles, were common at the turn of the century. The quality of the floral decoration and the brilliant blue color make your pitcher worth $1,500.

***4. I have owned this chair since 1950. It is marked "Made in Japan" with a circle and moon. How old is it and what is the value?***

***A.N., Jupiter, FL***

Carved Oriental chairs made of black teak or lacquered red wood have been popular since the 1860s. Most were exported to the United States and Europe to be used in ornate Victorian rooms, but the mark on your chair suggests a later date, between 1920 and 1940. Today the bright color and unusual decorations would attract buyers who will pay about $750.

***5. Can you give me information on my 27-by-13½-by-14-inch trunk? The gold trim and rosettes are metal. My aunt gave it to me in 1950.***

***B.J., Belleville, IL***

You have a "short stave" trunk, made about 1875. Most trunks in America then were simply large rectangular wood boxes covered with leather, embossed tin, printed paper, or even wicker. Barrel staves were tacked on the top and sides of the trunk to add strength to the box. Short staves like the three on your trunk were used before 1880, but after that the staves were longer and went from edge to edge (either running from end to end or across the top). Your trunk has been repainted and would fetch about $225.

**To ask the experts, send color photographs (the more angles, the better) and information—size, materials, markings—to Ralph and Terry Kovel, c/o House Beautiful, 1700 Broadway, 29th Fl., New York, NY 10019. Photography should show the whole piece, and should be taken against a plain, pale background. The Kovels answer selected queries on this page. They regret that they cannot return photographs or reply to readers personally.**

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212-980-3888. **Rug**—Odegard (T); 212-545-0069. **Mirror,** Egyptian Wig—H.R. Heydenryk (R,T), 417 E. 76 St., New York 10021; 212-249-4903. **Decanter,** $80; **stemware,** $35/ea.; **napkins,** $25; **flatware,** $60/ea.—Calvin Klein (R); 212-719-2600. **Tanzania African stool; Kuba pillows; bamboo table and Gabonite,** by Christian Liaigre—Holly Hunt (T); 212-755-6555. **Zebra rug,** painted cowhide—Einstein Moomjy (R), 150 E. 58 St., New York 10022; 212-758-0900. *Bedroom:* **Climate upholstered chair,** by Christian Liaigre; **martini table; Soleil mirror**—Holly Hunt, see above. **Upholstered chair fabric,** relaxed linen #790002—Donghia (T); 212-751-5110. **Long Island bed; Saint James chair with leather seat,** by Philippe Hurel—Profiles (T); 212-689-6903. **Bronze bamboo candlestick,** $750—Aero, see above. **Rug**—Odegard, see above. **Sisal rug,** #WO-421/white—Stark Carpet (T); 212-752-9000. **Curtain rods**—Blome Donghia (T); 212-935-3713. **Linen sheets,** $375/ea.; **white linen Euroshams,** $285/ea.; **rice texture duvet cover,** $300; **Sycamore rectangular tray,** $225; **Luna ocean cups and saucers,** $25/ea.; **throw,** $190; **flatware,** $60/ea.; **highball cone glasses,** $32.50/ea. **and napkin,** $25—Calvin Klein, see above. *Bathroom:* **Mirrors**—Waterworks (R); 212-371-9266. **Ashwood tray,** $100; **towels,** $25; **spiral vase,** $140; **jar,** $55; **soap dish,** $50; **robe,** $200—Calvin Klein, see above.

**93 DAVID HICKS: TAKE TWO** *Pages 98 to 103: Designer:* **David Hicks,** 13 Albany, Picadilly, London W1V9RP, UK; 011-44-171-734-3183. **Stone on gilt eagle table**—Hornton Quarry Ltd. (R,T), Grange Lane, Edge Hill, Banbury, OX156DX, UK; 011-44-129-567-0238. **Daybed,** Hicks geometric weave—Bernard Thorp & Co. (R), 53 Chelsea Manor, London SW35RZ; 011-44-171-352-5457. **Tôle lamp; rug,** geometric floor cloth—David Hicks, see address above. **Wall color,** #6724 Y22R, Dulux—ICI Paints, Wexhan Rd., Slough, Berkshire SL2 5DS, UK; 011-44-175-355-0000.

**108 A HOUSE THAT DELIVERS** *Pages 108 to 113: Architect:* Scogin Elam and Bray Architects, Inc., 434 Marietta St., N.W., Atlanta, GA 30313; 404-525-6869. *Landscape designer:* Marchant Martin, 145 15 St., Apt. 1243, Atlanta, GA 30309; 404-875-1542. *Contractor:* Winfred McKay, Box 2329, Rte. 1, Tiger, GA 30576; 706-782-5878. **House size:** 4,095 sq. ft. **Lot size:** 2.1 acres. *Exterior materials:* Wood frame with steel columns and poured in place concrete retaining and foundation walls. Stucco, 6" shiplap redwood siding. **Roof,** rubber guard fully adhered EPDM—Firestone Building Products (M); 800-428-4442. *Interior materials:* ½ gypsum wall board exposed concrete. **Windows,** custom redwood; **doors,** mahogany, custom—Simpson Millwork (M), 3325 Bethany Rd., Alpharetta, GA 30201; 770-475-3299. **Floors,** living room, breakfast area, gallery, Australian 'Sydney blue' wood. Mud room, laundry room—Woodrich (R,T); 404-249-9668. Stone black slate—Richard Potts, 1814 Dresden Dr., Atlanta, GA 30319; 404-325-5065. **Paint**—Martin Senour Paints; 770-968-1830. **Lighting,** recessed fixtures—Lightolier (M); 800-223-0724. **Door levers**—Omnia (M); 973-239-7272. **Fireplaces** by architect, see above; Frank Darnell Custom Fireplaces; 706-746-2189. *Entryway:* **Duck painting** by Don Cooper. **Orange and black painting** by Rocio Rodriguez. *Living room:* **Sofa**—B+B Italia (M); 212-758-4046. **Coffee table** —Domus (R,T), 1919 Piedmont Rd., Atlanta, GA 30324; 404-872-1050. **Two blue chairs** by Mike Devoe. **Large landscape painting** by Corrine Colarusso. **Painting of a face** by Moses Tolliver. *Kitchen:* **Cabinets,** designed by architect, see above; fabricated by—Peter Bull; 706-746-2209. **Oven,** #CPS130—Dacor (M); 800-772-7778. **Dishwasher,** #1474—Asko (M); 800-367-2444. *Bedroom:* **Bed,** designed by Jasper Morrison—Domus, see above. **Side table**—B&B Italia, see above. **Linens,** Bonjour of Switzerland—Jerry Pair and Associates (T); 404-261-6337.

**114 MINING THE PAST** *Pages 114 to 117: Vintage William Spratling silver:* **Pitcher,** with ebony handle, $4,500; **creamer and sugar bowl,** with ebony handles, $1,600; **tall silver salt and pepper shakers,** $1,200/pr.; **ebony and silver salt and pepper shakers,** $550/pr.; **oval salt cellar,** $265; **finger bowl,** $3,200—Carol Lane at Zona (R), 97 Greene St., New York 10012; 212-925-6750. *William Spratling reproductions:* **Short cocktail stirrer** with star motif, $208; **cocktail stirrer with balls,** $260; **long cocktail stirrer,** with star motif, $234; **silver double jigger,** $534; **rosewood and silver** [illegible], $756; **cigarette box with latch,** $1,120; **cigarette box,** [illegible] **salad fork,** $180; **dinner fork,** $230; **knife,** $360; [illegible]n, $320; **teaspoon,** $230; **rosewood and silver candlesticks,** $1,020/pair; **duck sugar spoon,** $444; **plate,** $2,938; **large baby cup,** $810; **small baby cup,** $476; **salad set,** $1,350—Libby Peters Inc. (R), 38 S. Ridge St., Rye Brook, NY 10573; 800-730-5643

**118 SOMEPLACE ELSE** *Pages 118 to 121: Designer:* **James Lumsden Inc.,** 1329 Sierra Alta Way, Los Angeles, CA 90069; 310-276-5640. **Chair and ottoman,** #FC212 and FC213; **fabric,** Sunbrella #5456 Teal—Summit Furniture (T); 310-289-1266. *Dining room:* **Dining table,** limed [illegible] finish—Las Palmas Collection (T); 310-858-6408. **Chairs,** #M152—McGuire Furniture (T); 310-659-2970. **Banquette and chair fabric,** Osborne & Little, Malabar Plains, Bamboo #MBP-05—Oakmont (T); 310-659-1423. **Turquoise pillow fabric,** Bergamo, Cortina, #B13819DD—Keir McCoy (T); 310-657-7150. **Footed wooden bowl,** #P464—Waldo Collection (T); 310-278-5786. **Black & white pillow fabric,** #6700/71, Ikat by Myung Jin—Randolph & Hein (T); 310-855-1222. *Living room:* **Sofa fabric,** Okura #2860 in Smoke Beige by Glant—Kneedler-Fauchère (T); 310-855-1313. **Throw**—Linens et Al (R); 310-652-7970. **Club chairs,** Merbau #930; **fabric,** Jermyn #6425—Donghia (T); 310-657-6060. **Black & white pillow fabric,** Static #CG172BW—Mimi London (T); 310-855-2567. **Wall sconce,** #3510 Eastlake by Phoenix Day—Nancy Corzine (T); 310-652-4859. **Disc on mantel,** by Don Lewis—Initials (T); 310-653-6300. **Flame object; hurricane candle**—Waldo Collection, see above. *Kitchen:* **Stone flooring; kitchen counter**—Country Floors (T); 310-657-0510. **Barstools,** Monterey—Las Palmas Collection McGuire Furniture, see above. **Fabric on barstools,** Ostrich #7023 in taupe by Henry Calvin—Donghia, see above. **Glass globe; goblets**—Waldo Collection, see above. **Wooden bowl**—Mimi London, see above. *Stairway:* **Staircase mirror,** by Don Lewis—Initials (T); 213-653-6300. *Master bedroom:* **Bed; television cabinet**—Las Palmas Collection, see above. **Footed tray**—Minton Spidell (T); 310-657-0160. **Bedding**—Linens et Al, see above. **Throw pillows,** by MSL; **iron lamp,** by Douglas Murray—Mimi London, see above. **Mirror**—Evans & Gerst Antiques (T); 310-657-0112. **Chandelier,** #6107.12 Breton—Minton Spidell, see above. **Drapery fabric,** Crash in cream #IS-1454-1 by Isabel Scott—Decorator's Walk (T); 310-659-2407. **Drapery trim,** Sideline #BL6360/1 by Sanderson—J. Robert Scott (T); 310-659-4910. *Bathroom:* **Bathtub; sink**—Kohler (M); 800-4-KOHLER. **Tile**—Country Floors, see above. **Antique African chair**—Ernie Wolfe Gallery (R); 310-478-2960. **Orchids in Ghee Pot,** #B995; **glass jar**—Waldo Collection, see above. *Guest room:* **Bed**—Las Palmas Collection, McGuire Furniture, see above. **Striped fabric,** Night & Day Stripe, #39-61; **Solid fabric,** Night & Day Plain #38-61 in Sunflower by China Seas—Janus et Cie (T); 310-652-7090. **Philippine baskets**—Mimi London, see above. *Girls' bedroom:* **Headboard,** custom—James Lumsden Inc. see above. **Bolster and Floz. fabric,** Shou-Lao #F487/04 by Osborne & Little; **Plaid fabric,** Tilars #F516/04 by Osborne & Little—Oakmont, see above. **Coverlet**—Guest Cottage (R); 415-931-8750. **Desk; chair**—Las Palmas Collection McGuire, see above. **Bulletin board frame,** by Don Lewis—Initials, see above. **Carpet,** Starlight #49-D in Biscuit—Sewelson's (T); 310-248-4410. **Vitrine**—Las Palmas Collection, McGuire, see above.

**122 CALIFORNIA'S LIQUID GOLD** *Pages 122 to 125:* To learn more about DaVero olive oil and for a listing of stores that carry it: www.davero.com. Available through—Oakville Grocery (R,MO), 101 S. Coombs, Y-3, Napa, CA 94559; 800-455-2305. *Other fine California oils include:* Lisa Jaeger Estate, (707-255-4456); McEvoy of Marin, Petaluma,(707-778-2307); B.R. Cohn Olive Hill Company, Glen Ellen (707-938-4064). For more information: *The Olive Oil Companion* by Judy Ridgway (Knickerbocker Press, New York, $25). *Olive Oil: From Tree to Table* by Peggy Knickerbocker (Chronicle Books; San Francisco, $20)

**128 ALL FIRED UP** *Pages 128:* The Vinegar Factory (R), 431 E. 91 St., New York 10128; 212-987-0885. *Party favors:* **frogs,** $5/ea.; **canvas apron,** $20/ea.; **paper cups,** $4.50/8; **napkins,** $3.50/16; **assorted candies,** $6/8/oz.—E.A.T. Gift (R), 1062 Madison Ave., New York 10028; 212-861-2544

### CORRECTION

In the story "African Beat," in the January 1998 issue, the primitive table shown was incorrectly credited. It is by Clodagh and available at Dennis Miller.

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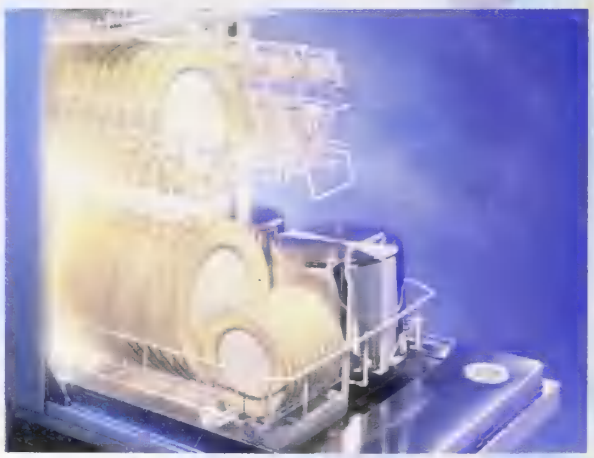
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(Continued from page 49)

*Ettore Sottsass found India's temples "permanently sacred," with their carvings of flowers, mountains, battles, and couples in sexual embrace*

all around, and light is coming through." The apparently massive roof suddenly seems lighter than an afternoon cloud.

While the European Grand Tour has come to embrace much more than just classical Roman ruins, the architect's study trip has also spread to destinations around the world. India now seems to hold the most profound attraction. Le Corbusier, who went on an architectural pilgrimage there in 1951, wrote in his travel journal: "India is a country not yet disturbed by the mechanization of inhuman theory. It seems to me specially human."

For architects accustomed to plan and elevation, the subcontinent is a challenge and a delight. Traveling three decades after Le Corbusier, Ettore Sottsass of Milan reported that he found the temple architecture "permanently sacred," with its wilderness of figures of flowers, mountains, battles, and couples in sexual embrace. "Perhaps," he wrote, "this is because their idea is one of a long and happy life, and perhaps because their temples took form and were not structured out of one's head like those of Greece."

Janet Bloomberg, an architect in Baltimore, went to India and Nepal two years ago, specifically to study its holy spaces and was most impressed by the constant overlap between sacred and profane. In the Mughal trading town of Jaisalmer and again in Nepal, she contemplated courtyards festooned with carvings of sandstone and wood that at one moment served as markets and the next as shrines. On Mount Abu, she sketched the 700-year-old Jain temples that from the outside look like rough, ugly warts. Within, however, they are carved in solid marble tracery so lacy and thin that it [illegible]. Her [illegible] temples of Aurangabad [illegible] masses of figures [illegible] way people [illegible] Bolsv[illegible] processions, sometimes almost touching the overhanging roofs of the caves. "There is no such thing as private life in India," she reflects. "Life, death, love, religion: Everything is happening on the street."

All these architects have in some sense become apprentices to the buildings that they studied in their own versions of the New Grand Tour. Washington state architect James Cutler, on the other hand, has become an apprentice to the land.

Cutler was actually embarked upon a European Grand Tour back in 1972. He and his new wife had just arrived in Barcelona when they heard that his hometown of Kingston, Pennsylvania, had been wiped out in a flood.

"We had no choice," he remembers. "We just went home." The next six months were spent digging the mud out of his parents' house and their small family clothing store, rebuilding, rewiring, and refurnishing.

Once out of architecture school, Cutler landed a commission for a house in the midst of a stand of old-growth Douglas fir trees in Washington state. He specially designed the house to fit among the trees, but on his next site visit he found that the client had cut them all down. "I was speechless," he recalls. "It changed my life. I have never since agreed to do a house without control over the land."

Since that time, the fir trees have become Cutler's teachers, just as much as Ronchamp has taught Gwathmey or Aurangabad has taught Bloomberg. One of the leading "green" architects in America, Cutler regards siting as the key element in house design. (See "Green Architecture," House Beautiful, June 1993, p. 86.)

Several years ago, Cutler toyed with the idea of completing the long-interrupted Grand Tour. "Instead," he says with a grin, he decided to take a trip through Canada's wilderness waterways. ■

## THE GREAT BOOK OF THE WORLD

### THE ITALIAN GRAND TOUR

This list of essential visits to Roman architecture was prepared by Kay Bea Jones, professor of architecture at Ohio State University, who leads students on the tour.

**The Pantheon**
**Urban Plan of Pope Sixtus**
**Palazzo Farnese**
**Bramante's Tempieto**
**Santa Maria della Pace**
**Michelangelo's Campidoglio**
**Nero's Domus Aurea**
**Palatine Hill**
**Borromini's San Carlo alle Quattro Fontane**
**Borromini's Sant'Ivo della Sapienza**
**Bernini's Scala Regia**
**Villa Giulia**

### THE NEW GRAND TOUR

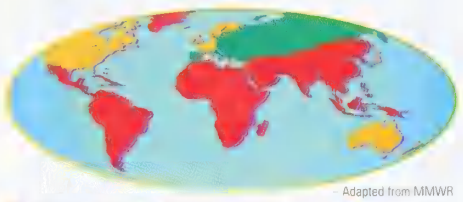
The worldwide New Grand Tour is a compendium of wish lists contributed by various modern architects.

**Pantheon, Rome**
**Ostia Antica, Rome**
**Greek Temples at Pæstum, Italy**
**Chartres Cathedral, France**
**Parthenon, Athens**
**Karnak, Egypt**
**City of Benares, Varanesi, India**
**Cave Temple at Ellora, Rajasthan, India**
**Khajuraho, Rajasthan, India**
**Angkor Wat, Cambodia**
**Borobudur, Java, Indonesia**
**Kinkaku-ji, Kyoto, Japan**
**Nara, Japan**

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Adapted from MMWR

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Hepatitis A can cause vomiting, abdominal pain, diarrhea, fever, nausea and jaundice (yellow skin and eyes). But as bad as those symptoms can make you feel, this may make you feel even worse: You can pass hepatitis A along to your family and friends before you even know you have it.

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HA6787 1 MMWR December 27, 1996 Vol 45, p 7

*This map generalizes available data, and patterns may vary within countries

*Continued from page 106*




*Gladioli, purple alliums, and giant leeks flourish just as they do in the wild in southern France*

After deep watering, each plant was given a cream-colored gravel mulch which not only holds moisture in the soil but also provides a flattering backdrop. The loose texture of the gritty medium is an ideal breeding ground for self-seeders.

The plants went in over Easter weekend, and by high summer they looked as if they had been there forever. Given the conditions they love, they grew like the weeds they are. Although my garden is in a frost pocket, I have lost no plants to cold. A few suffered visibly, but then revived as the weather warmed up.

In spring, bulbs shoot up between the shrubs—vibrant spears of crocus, grape hyacinth, species tulips, and dollops of bright poppy-flowered anemones. There is a high quotient of summer bulbs, too: Sunshine-yellow asphodels push up alongside the lipstick pink *Cistus*; cerise gladioli, six-foot purple alliums, and fuzzy-flowered giant leeks flourish just as they do in the wild in southern France.

On the stone terrace I display container plants that grow in Mediterranean backyards—bright pelargoniums and glossy red peppers. The terrace is the place, too, for tender plants like bougainvillea and *Lantana camara* that must be brought in for the winter, as well as a potted olive tree that receives a fleece wrapping in cold weather.

This garden is low-maintenance in more ways than one. I knew that if I kept to Mediterranean natives their colors would complement one another as they do in the wild, without help from me. The herbs are pruned when I snip them, which is frequently—cutting some to cook with, others to fill my [illegible] with scent. The mostly evergreen [illegible] gray garden does not die down in winter, and it's fun to clip those unruly growths of silver, sage green, and gray into disciplined mounds.

Many English borders are made to be admired as one takes a turn around them, Jane Austen–style, but this is a garden to plunge into and enjoy. As I brush past the plants and they leave their magical scents on me, I relive the sights and smells of the Mediterranean *maquis*. The bees work the borage; butterflies mass around the purple hyssop. To me it is the most sensuous of gardens. ■

### SOURCES FOR MEDITERRANEAN PLANTS

Most nurseries listed below carry lavender, salvia, and thyme; other specialties are noted. **Canyon Creek Nursery**, 3527 Dry Creek Rd., Oroville, CA 95965; 530-533-2166. Euphorbias, *Helianthemum*, helichrysum. **Companion Plants**, 7247 N. Coolville Ridge Rd., Athens OH 45701; 614-592-4643. Basil, borage, oregano, santolina. **The Daffodil Mart**, 85 Broad St., Torrington, CT 06790; 800-255-2852. Crocus, grape hyacinths, species tulips, anemones, allium. **Forestfarm**, 990 Tetherow Rd., Williams, OR 97544; 541-846-7269. *Genista ætensis*, *Euphorbia myrsinites*. **Heronswood Nursery**, 7530 NE 288th St., Kingston, WA 98346; 360-297-4172. *Cistus*, salvias, convolvus, phlomis. **Logee's Greenhouses**, 141 North St., Danielson, CT 06239; 860-774-8038. *Genista*, helichrysum, bougainvillea, santolina, oregano, rosemary varieties, pelargonium, lantana. **Sandy Mush Herb Farm**, 316 Surrett Cove Rd., Leicester, NC 28748; 704-683-2014. Euphorbias, rosemary, hyssop, santolina. **We-Du Nurseries**, Route 5, Box 724, Marion, NC 28752; 704-738-8300. Asphodels, allium. *Ken Druse*

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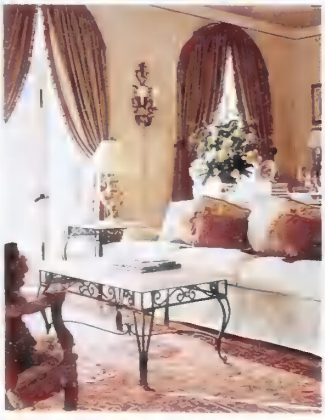
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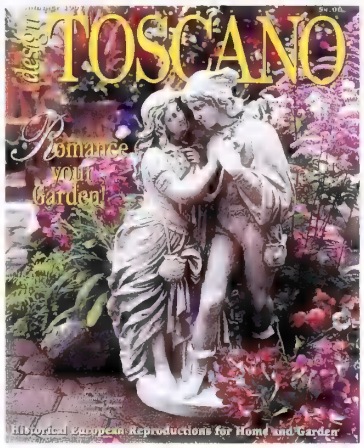


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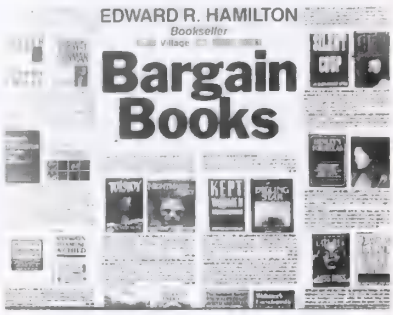


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22

## Exposures




Your memories deserve the best. Select from hundreds of unique photo frames, personalized memory books and albums, all made from photo safe materials. Elegant and imaginative display [illegible] for fine collectibles [illegible] all are exclusives. A [illegible] with 10% off your [illegible]

$3

23

## Florentine Craftsmen



Florentine Craftsmen, Inc. is the premier maker of the finest in hand-crafted garden ornaments, statuary, fountains, furniture and more. From the elegant to the whimsical, our new 48-page catalogue shows over 400 beautiful creations made of lead, bronze, iron, aluminum and stone to grace any interior or exterior setting. [illegible] $6.50.

**$5**

24

## Architecture in Glass - The Sunroom and English Conservatory Idea Book



The "Everything Book" for planning, designing and decorating a sunroom or conservatory. Turn your home into the home of your dreams. Before and after ideas for sunroom applications for: kitchens, dining areas, family rooms, attic conversions, pool and hot tub enclosures, home offices, etc.

**$5**

25

## Fran's Wicker & Rattan Furniture



From spectacular sets to the hard to find specialty items ... all from America's oldest and largest wicker & rattan importer. Widest selection, highest quality and guaranteed lowest prices. Henry Link, Braxton and others 50 to 55% off list. 64-page color catalog, $2 (credited on order).

**$2**

26

## Gardener's Eden



Gardener's Eden offers an exclusive collection of unique products and ideas for the garden. Look for our unparalleled outdoor furniture collections, entertaining accessories, and a variety of garden inspired gift ideas. One year, $2. US only.

**$2**

27

## Golden Valley Lighting



Save up to 50% on hundreds of beautifully designed quality lighting fixtures and lamps from America's oldest and largest mail order lighting company. Serving satisfied customers since 1926. Order our newest color catalog. FREE for House Beautiful readers. Web: www.gvlight.com

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28

## Hancock's of Paducah



Thousands of beautiful decorative fabrics for drapery & upholstery are featured in full color in our latest catalog. Coordinating trims, cords, & tassels as well as pillows, drapes, and bedding, help make this catalog a one stop shopping resource for anyone decorating their home.

**$2**

29

## Hold Everything



The resource for organized living. Look for our new photo storage accessories, unique home office ideas, wardrobe protection, media storage, closet organization, and a variety of shelving and containers to suit every need. One year for $2. US only.

**$2**

30

## The Horchow Collection



The best the world has to offer. We bring you the freshest ideas in furnishings, collectibles, dinnerware, linens and fashion, all in a wide selection of styles to suit your tastes. The one year subscription fee is applicable toward your first purchase. Foreign, $10.

**$5.50**

# Spring Catalog Collection

31



Your world never looked better. Distinctive, quality furniture, rugs, tableware, art objects, decorative ideas, all the things that make a house a home are delivered right to your door. One year subscription, (Cost applicable toward your first purchase) Foreign,$10.

**$5.50**

32



Korth & Company

ANTIQUE REPLICA FURNITURE

A virtual feast of elegant shapes and hand-carved decorations, our 48-page color catalog features our exclusive collection of over 200 heirloom quality antique replicas. Whether a poster bed, armoire, banquet table, lowboy, pier mirror, or window seat, each of our solid mahogany offerings are hand-made replicas of Queen Anne, Chippendale, Louis XV, Regency and Victorian styles, custom finished and affordably priced. $10 US, $15 Foreign.

**$10**

33

## KraftMaid Cabinetry

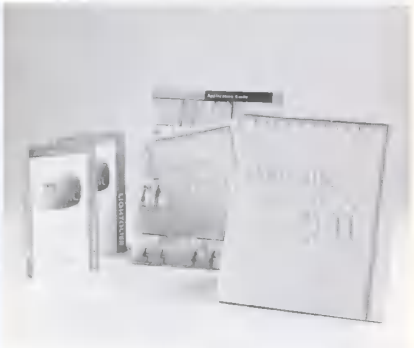


Personalize your home with KraftMaid Cabinetry. Named a Best Buy by *Consumers Digest*, KraftMaid gives any room in your home a customized look without the customized price. With quality matched only by beauty, KraftMaid makes America's finest cabinetry, you make it yours. Free kitchen planning guide.

**Free**

34

## Lightolier



Discover expert tips and strategies on lighting your home by ordering Lightolier's Home Lighting kit containing 7 dynamic full-light videos, [illegible] and information guide.

35

## Lindal Cedar Homes



Thinking about a custom home? Every Lindal home is an original. Spacious, light and imaginative. Each home is a custom creation designed to fit your needs and dreams. To start planning your dream home, order our FREE information packet.

**Free**

36

MARVIN

WINDOWS & DOORS

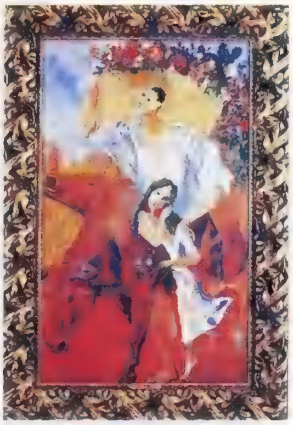



Beautifully demonstrates how made-to-order wood windows and doors can enhance your home. Helps you determine your needs for design, energy efficiency and maintenance, then choose the products and options to match.

**Free**

37

## The Masters' Collection



On-canvas replicas of famous paintings from great museums and little known treasures from private collections. All with exquisite hand-finished wood frames, **$3.** Plus a remarkable collection of "Rare Finds:" exclusive wall frescoes inspired by classical and Renaissance originals, imported tapestries, replica bronzes and more, **$3.**

**$3**

38

## Neiman Marcus at Home



Elegant home accessories, fine linens, tableware and unique gifts are yours in the exclusive world of Neiman Marcus at Home. The subscription fee of $6.50 (Foreign $15) is applicable toward your first credit purchase.

**$6.50**

39

## Peerless Imported Rugs




PEERLESS IMPORTED RUGS
ESTABLISHED 1938

The Peerless 56-page Oriental Rug Catalog has an extensive selection of hand-knotted and machine woven rugs from the world over – including China, India, Pakistan, etc. Sizes range from 2' x 3' to 12' x 20' – also runners and rounds. Also included are tapestries from Europe. The Peerless Rug Catalog is a "must."

**$1**

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40

## Petals




Elegant rooms and beautiful flowers go together. Yet who can afford the time to maintain fresh flowers, or the expense of replacing them weekly? Glorious silk blossoms, arranged by our designers in charming vases and baskets, are the solution. All you need to do is enjoy them for as long as you wish.

**$2**

41

## Pottery Barn



The definitive home furnishings resource for today's lifestyles. Furniture for every room of the house, and linens and decorative accessories from around the world are presented in contemporary and modern designs. US only. One year, $2.

**$2**

42

## Rejuvenation Lamp & Fixture Co.



Choose from over 260 authentic period reproductions chandeliers, wall brackets, porch lights and lamps including Victorian, Arts & Crafts and Neoclassic styles, available in 11 finishes and a wide selection of shades. 76 page color catalogue.

**Free**

43

## Renovator's



Whether you're starting from the ground up, or just putting finishing touches on your "masterpiece", you'll need our Renovator's catalog. Period fixtures and hardware are just the beginning - we are the source for more than 2,000 home decorating and remodeling items!

**$2**

44

## Rhoney Furniture House



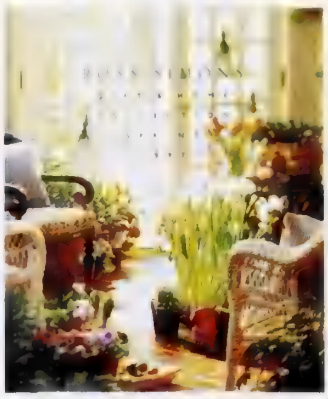
Rhoney Furniture House

Save up to 50%. We offer the finest furniture in stock or special order, shipped directly to you for in-house delivery. Over thirty-nine years' experience in representing over 150 nationally advertised furniture manufacturers. Quality furniture, the style you want, the color you want, the price you want! Brochure,

**Free**

45

## Ross-Simons



Life's luxuries for a lot less. A distinguished collection of painted console tables, bombe chests, stately tapestries, candelabras, luxurious bed linens. **Gift & Home Collection, $3.** And, the finest china, crystal, silver and stunning jewelry. You'll save so much your freedom from guilt is fully guaranteed. **China & Jewelry Collection, $3.**

**$3**

# Spring Catalog Collection

46

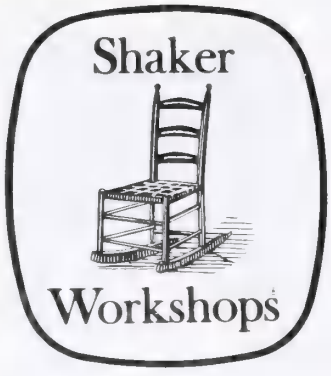
## Rue de France



Rue de France offers the finest in french country home decorating. From window treatments, custom-made from exquisite fabrics imported from France, to furniture, bed and table linens and the perfect accessories for every room in your home. Our catalog brings the most unique and exclusive [illegible] are unsurpassed in quality

47

## Shaker Workshops




Discover the beautiful proportions and classic simplicity of shaker furniture. Our catalog features reproduction dining chairs and tables, rockers, bar stools, candle stands, small tables, clocks, oval boxes, baskets, peg board and Shaker chair tape. Furniture available as precisely fashioned kits for easy finishing or custom finished.

**Free**

48

## sundance



Founded by Robert Redford, Sundance offers an eclectic and unique collection of exclusive home furnishings and accessories, clothing, jewelry, and gifts from artists and craftspeople in the American West and around the World. Catalog $2 (credited toward your first purchase).

**$2**

49

## Susan Merrill Needlework



Brochure featuring the most exclusive imports available in this country. Needlepoint Kits from Denmark, tramé needlepoint kits from France and a fabulous collection from English Designer Jill Gordon produced right here in the US. Order Now!

**$2**

50

## Terry's Village




Decorate your home with heartwarming gifts and accessories from Terry's Village catalog. You'll find page after page of affordable treasures to fill your home with personality and warmth. Receive catalog and $5 certificate for $1.

**$1**

51

## This End Up Furniture Co.




The **This End Up** catalog features 70 pages of exciting decorating ideas for every room in your home. Comfortable, affordable and durable, our furniture is available in a choice of styles to suit your décor. Our designers have also selected the perfect coordinating accessories to complete the total look. **Catalog $2., Foreign $5.**

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52

## Today's Casual & Patio

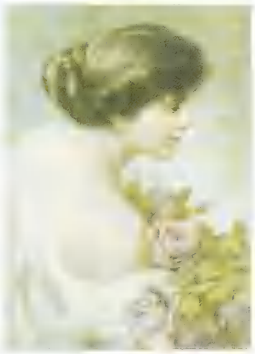



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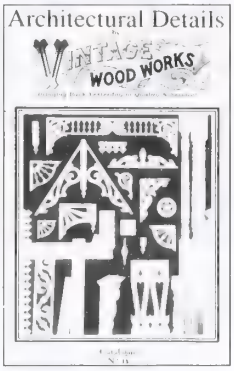


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**$3.90**

54

## Vintage Wood Works




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**$2, $4.95**

55

Wellingtons
Fine Leather Furniture



**Wellington's** 70 page color catalog features only the finest American leather manufacturers in the industry. Styles include traditional, southwestern, contemporary and more. With nationwide delivery direct to your home, Wellington's also guarantees savings and service. This guide is a must for anyone considering fine leather furniture. Experience for yourself, the aura of comfortable elegance that only leather can provide. Enjoy! $5 Refundable.

**$5**

56

## Wicker Warehouse



Located in Hackensack, N.J. Beautiful wicker and rattan Furniture! Teak, wrought iron and aluminum too! National brands From Lane, Lloyd-Flanders, Woodard, Winston, And many more! Plus our own hand-picked imports of bedrooms, bathrooms and childrens furniture and accessories galore! All shown in our new 128 page color catalog. Wicker Warehouse ships Nationwide. Send $6. Receive $6 credit.

**$6**

57

## Williams-Sonoma



For over forty years, Williams-Sonoma has been the recognized authority for serious cooks and avid home entertainers. Our Spring catalog offers an exceptional selection of the finest kitchenware, tableware, and specialty food items all suitable for all occasions. US only. One year, $2.

**$2**

# Spring Catalog Collection

58

## Yield House



Casual elegance and country comfort are yours for the asking as our all new catalog. Our finest handmade furniture and accessories will make your home a haven. We're sure you'll love it, or your money back!

59

## Zagaroli Classics



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60

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# Spring Catalog Collection

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- ❑2b American Wallpaper Catalog . . $2
- ❑ 3 Anderson Manufacturing . . . Free
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- ❑4b Foreign . . . . . $15
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- ❑37a The Masters' Collection Catalog . . . $3
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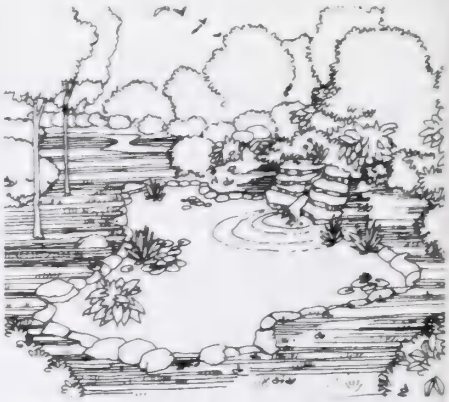
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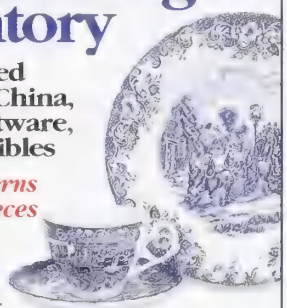
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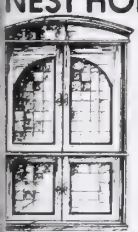
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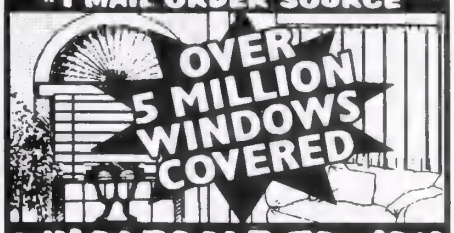
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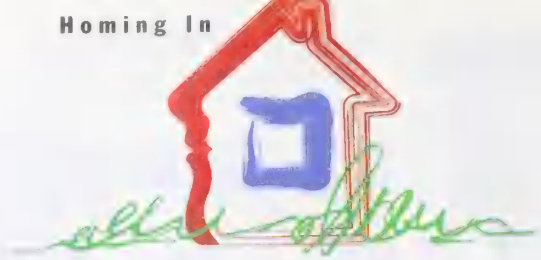
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# HOUSE GHOSTS

By Phyllis Theroux

In 1988 I rented an old house on the island of Martha's Vineyard for a writing seminar. It was large, leaky, and full of tatty aristocratic furniture that made you feel as if you had stumbled onto a Ralph Lauren photo shoot or a set for a Woody Allen movie. Sun bounced off the sea and poured like champagne through the windows, turning every paint-peeling bathroom into a Vermeer still life. I had never been in a house with such a remarkable ability to hold the light.

Before my students arrived, I walked upstairs to see their quarters. The rooms were empty except for a few iron bedsteads, chipped wooden bureaus, and old lamps, whose shades hung in shreds off wire forms. Yet each room was brilliantly decorated by the light that glanced off walls, streaked across wide-planked floors and bent around corners, creating a palpable presence that one could not see but feel . . . rather like a ghost.

"Actually," said the owner, "we have one. We think it's the man who built the house."

"Oh, really," I replied, trying to sound as laid-back. "Where does he stay?"

"On the third floor," she replied. "Sometimes you'll hear a loud banging, or footsteps on the stairs or landing. But he won't hurt you. He just likes to make noise."

That evening, when all the seminar participants arrived, I announced that there was one rule, no smoking inside the house, and one ghost, but that he wasn't a troublemaker. Nobody seemed to pay much attention, perhaps because they didn't believe in ghosts. But my mother, who was spending the summer with me and believes in everything, made a note to smoke on the side porch and keep her ear cocked for any unusual noises. She had read a book about how to send ghosts packing, and she secretly hoped he would show up.

About house ghosts I only know what people tell me. Many years ago, one of my English teachers woke up in a Scottish castle to see one passing through her wall into the next bedroom, where a friend woke up to see it enter hers. Recently, a cousin of mine opened her eyes and saw a man dressed in overalls standing at the foot of her bed. "I don't believe in ghosts," she said out loud, at which point he vanished.

matter-of-fact daughter who made me feel

when, at 19, she asked

the ghosts in the attic guest

a friend's house

like?"

"Sort of milky and shapeless, but they get right up near my face and I have to flick them away with my index finger."

The next day I told our hostess what my daughter had said. "Oh, I know," she said. "We call them 'Caspers.' I think they're mostly Momma's relatives who haven't quite gone on."

What was wrong with me, I wondered, that ghosts don't see fit to show themselves, or—as I suspect—does the fault lie in the eye of the non-beholder? I do not know, but several days into the seminar my mother woke up to hear a loud banging above her "like a ball of iron dropping onto the floor."

In the morning she asked if anybody else had heard it, but no one had. The next night it happened again. Nobody heard that, either. My mother decided it was her imagination. But the third day Mary, one of the younger women in the seminar, was taking a nap in her room after lunch when she heard a horrendous noise right above her and rushed in terror out onto the lawn where my mother was reading a book.

"There's a horrible banging noise upstairs, like a bowling ball being dropped over and over," she gasped.

My mother threw her book aside, leaped up, and ran up the porch stairs. "Follow me," she said.

"No way," said Mary. "I'm staying outside."

The noise, my mother later reported, was deafening. She grabbed a bedroom chair to sit on and positioned herself on the second-floor landing. Then she began to talk quietly but firmly up the stairs to the third floor.

"If you would like to show yourself," she began, "I would be very happy to see you, but you have been tied to this house for a long time and it's time for you to move on. . . ." The noise stopped. My mother continued. "I give you permission to do so."

Mary gathered up her courage and crept up the first flight of stairs. "Are you all right?" she whispered between the banisters. "Can you see him?"

"No," my mother whispered back, "but I think I've got his attention." And for another half hour she continued to talk up the stairs, telling the ghost that it was no longer necessary for him to remain behind in this dimension, that he was free to move to the next one. Then nature, or rather nicotine, called.

Ten years have elapsed since my mother stepped outside for a cigarette, and the ghost on the third floor has not been heard from since. My own ghosts—and ghost stories—lie ahead of me. Frankly, I'm not sure I want to close the gap. ■


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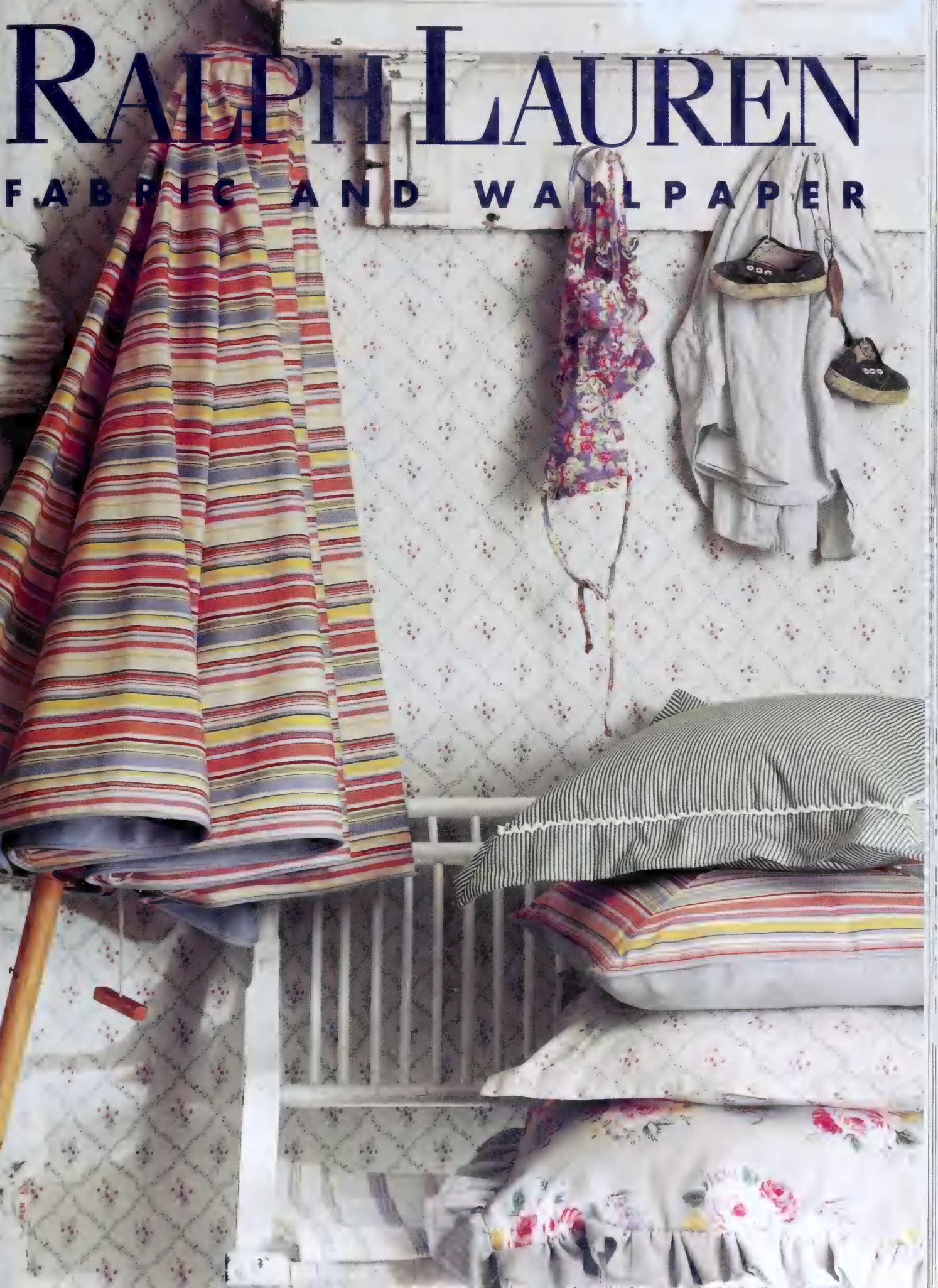
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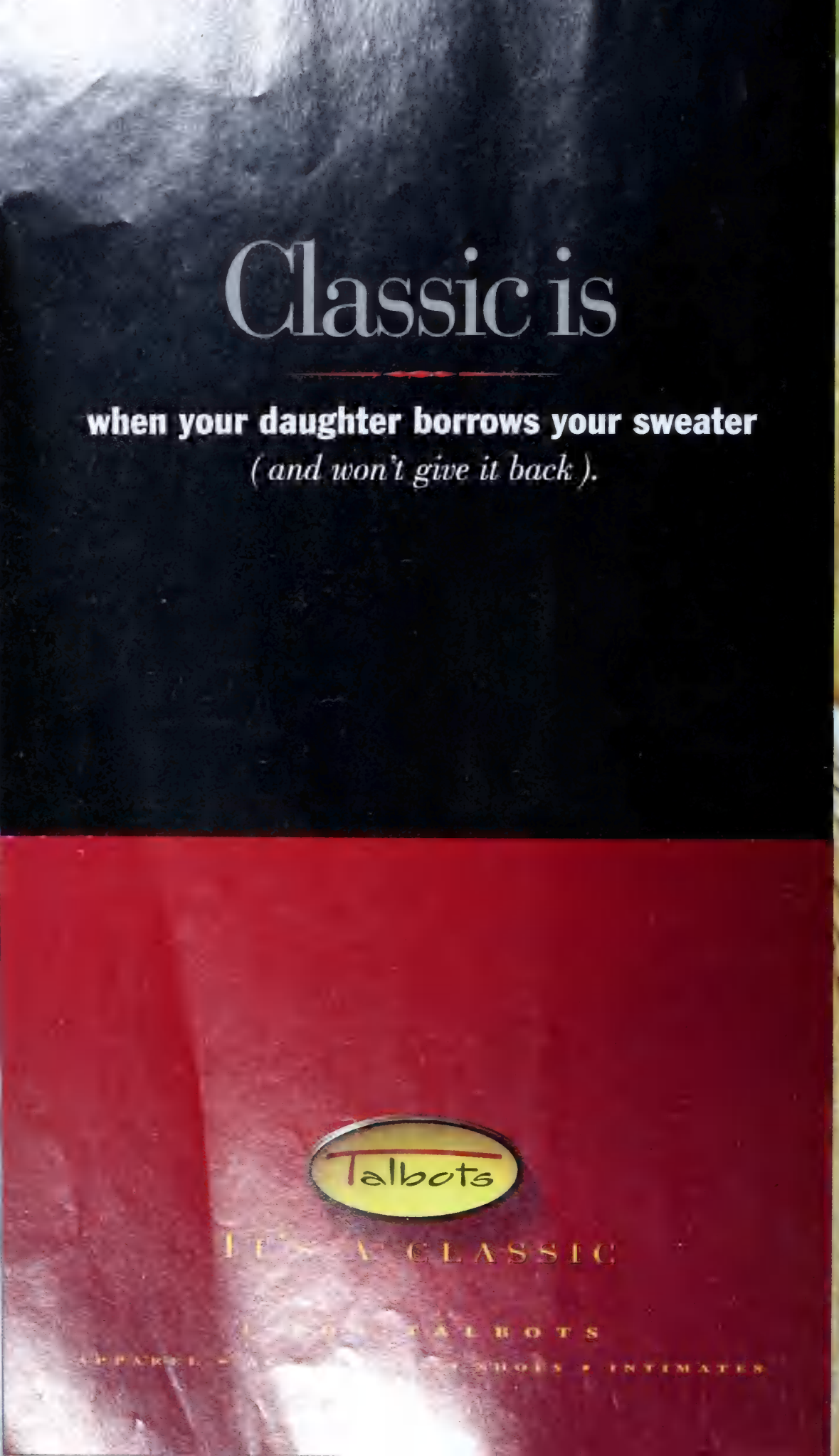

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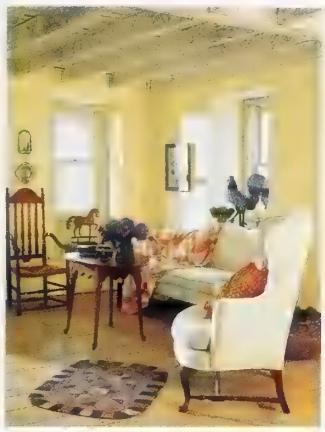


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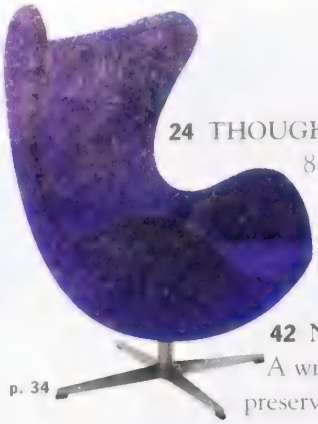
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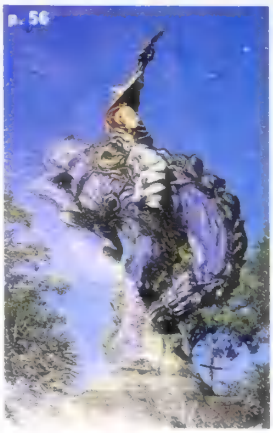
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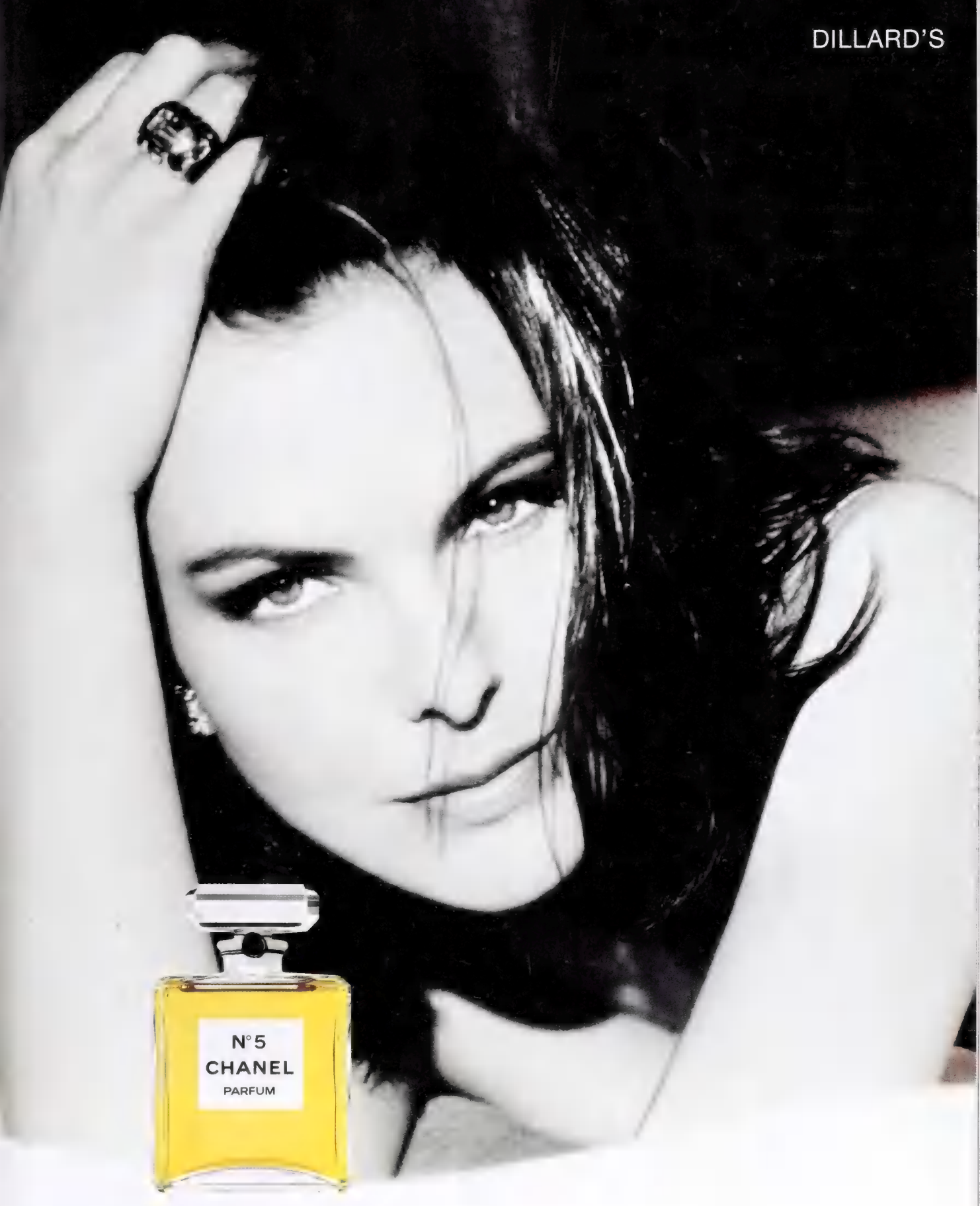
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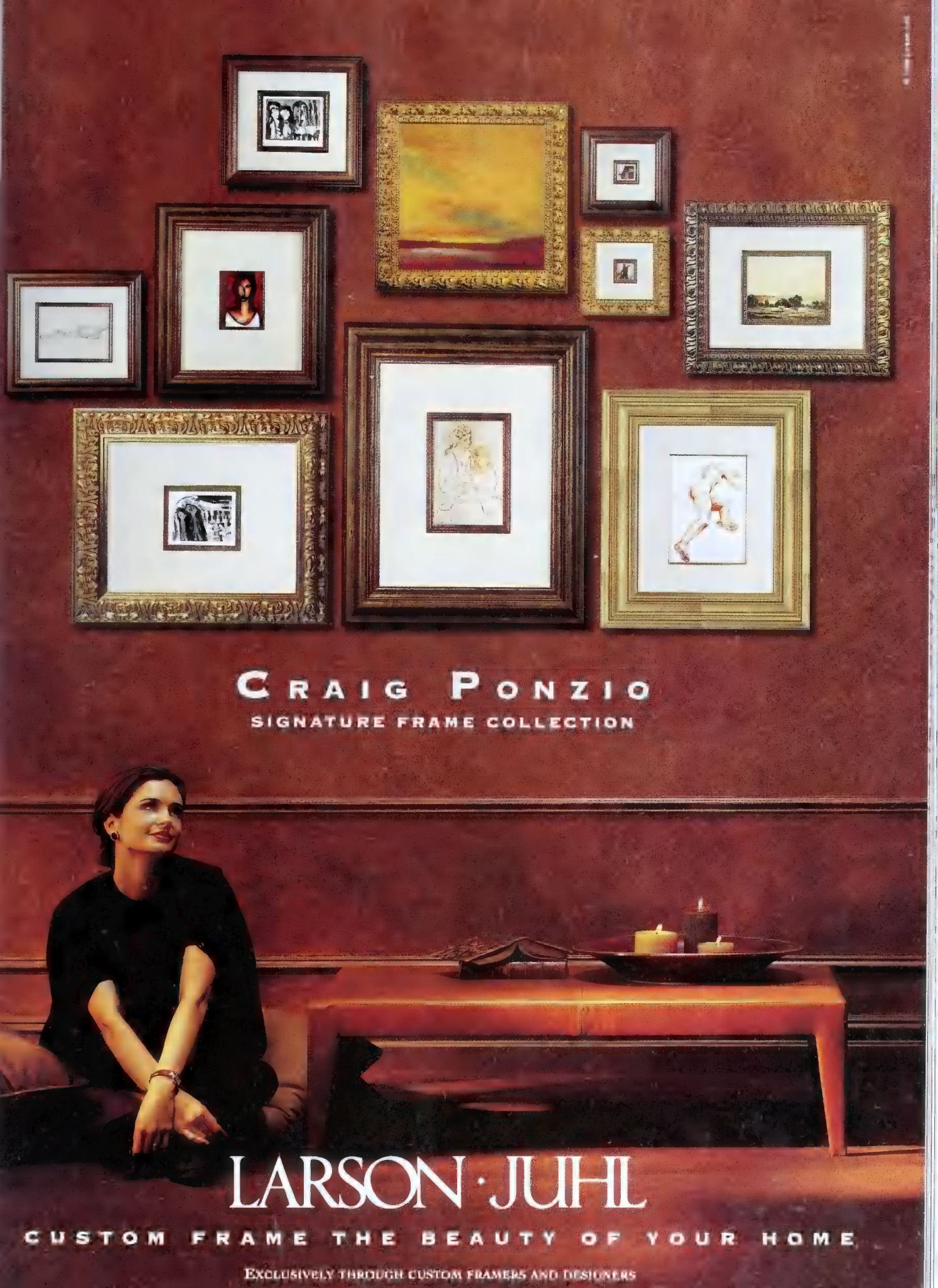
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## april highlights

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# 819 GAFFIELD PLACE

By Michele Bender

**A run-down, off-campus student house** in a family neighborhood, 819 Gaffield Place was where Zoe, Judy, Lisa, and I lived during our senior year at Northwestern University. The shingles and trim were covered with yellow and brown chipped paint and the roof was the pale, cloudy color of chocolate milk. Tiny splotches from the night we painted the living room marred the seven front steps. A worn white sofa sat on the porch among piles of mail and coupons delivered to anyone who had ever lived there. Our neighbors made fun of the sofa, our overgrown lawn, the bicycles chained to the stair rail. To them it must have looked like a perpetual garage sale, but to us it was a true home.

Whether it was framed by autumn's yellow and orange leaves, deep in the drifts of a Chicago snowstorm, or speckled with springtime sun and shadows, it was a soothing sight to me. One night I walked home from my boyfriend's apartment after our usual fight about what would happen to us after graduation. It was 2 A.M., silent and dark, but as I turned the corner past Philbrick Park the lone street lamp illuminated Gaffield in the distance. I started to run, wanting to be there, to feel safe instead of empty. The curly numbers 819 came into view. When I opened the glass door and saw the first-floor light, tears welled in my eyes. I burst into the living room.

said Zoe. Grabbing her car keys, Judy said, put on their sneakers. We always dealt fa exams, and bad news from home. There was something reassuring about a Slurpee always tasting the same no matter what time it was or which 7-11 we went to. We walked to the back of the house, where the smell of Tide from the nearby Laundromat hung permanently in the air, and piled into Judy's old black Thunderbird.

After driving to the all-night 7-11, we headed for Lake Shore Drive, our favorite ride. Lake Michigan was calm outside the car window; inside I was comforted within the cocoon of my friends by a blueberry Slurpee.

I would be OK.

I had not always felt OK. As a child growing up in New York City, I was often lonely. On Sunday mornings, I would sit in our sleek, white Formica kitchen hoping my mother would wake up and make waffles with raspberry jam and maple syrup. But my parents, tired from late Saturday nights, stayed in their room with the door shut until noon. Finally, I would pour myself a bowl of Cap'n Crunch.

My parents divorced when I was twelve and my mother moved out. Months passed between her visits and calls. I lived in my father and brother's world of football games and boxer shorts. Although I needed someone to do my nails with, and talk girl-talk and cry to, all I had of my mother was our Art Deco apartment, which she had designed. The navy velvet and Lucite furniture gave us a place elegant enough to appear in several design books, but that didn't make me feel at home there. >

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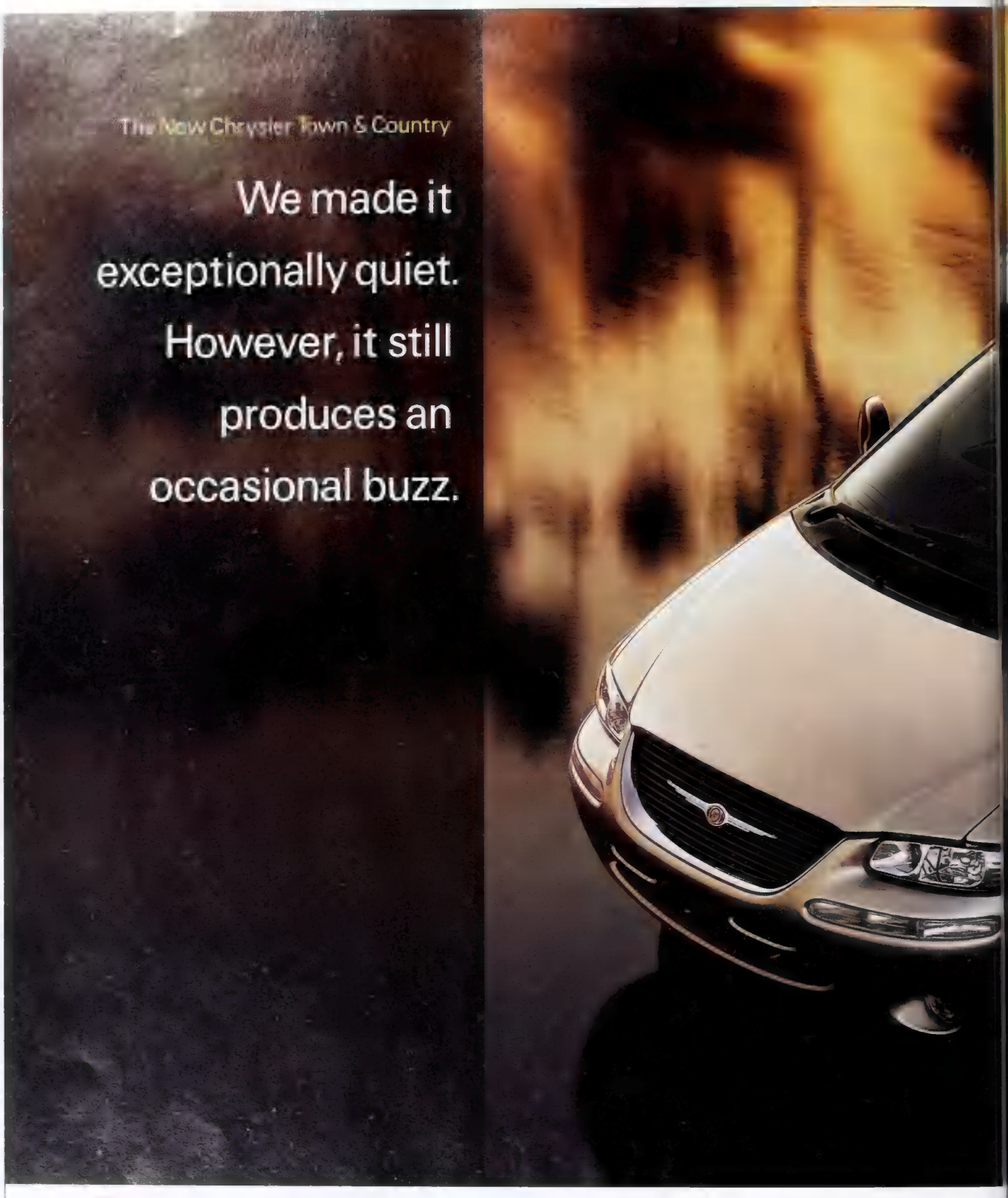
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There was no such thing as being late for dinner because most nights I ordered from a pile of takeout menus. A "family dinner" meant we all ordered from the same restaurant, but we still ate separately, each one of us watching television in our own bedrooms. I knew the string of delivery men who brought our dinners better than any neighbor.

So I was ready for Gaffield.

I first saw the house in my junior year when I visited a friend who was living there. The street was lined with trees, their limbs forming an arch of green above me. The rooms were spacious and drenched with sunlight from the many windows. Two six-year-old girls biked up and down the street screaming "Hi Sam" to a white-haired man sitting on his porch. He teased them with funny faces as they passed and the girls laughed so hard their small bodies shook. I wanted to be part of that world.

When the resident seniors would pass the house on to their successors, everyone considered it an enormous favor. I was the one to arrange to live there next, and Zoe and Lisa were interested. To afford this house we needed a fourth. The current Gaffield girls suggested Judy, who they knew was eager to move in. Judy and I didn't like each other even though we had many mutual friends and were often at the same parties. How could we? A year before, she dated a guy named Josh for a few months. Then I did. It turned out he cheated on each of us with the other. Josh was out of our lives, but the jealousy and resentment lingered.

"You're a lot alike," said the mutual friends. "It's a big place, you'll hardly see her," said Zoe. I wanted the house and warily agreed. We took over on a June day after the resident seniors graduated. The price for all their furniture and dishes was fifty dollars—exactly what they had paid the girls before them and the price as long as anyone could remember.

For the first few weeks, Judy and I made stilted small talk when the four of us were together and avoided being left alone. One night I was boiling water for tea when Judy came into the kitchen to make popcorn. We proceeded in silence for several minutes. Finally, she spoke, "This is ridiculous." Startled, I burned my hand on the teapot. "I don't care about Josh anymore."

"Me neither," I said.

"But," she paused. "There are a few things I want to know." We talked for hours [illegible] on the wooden countertop with a bowl of popcorn [illegible] us. My other friends had always dismissed Josh as a jerk or a phony, but Judy understood his allure and the pain [illegible]

It wasn't until we talked that I realized how much Josh had hurt me and how I had buried this hurt inside, a strategy I had learned after my parents' divorce. Neither of them ever discussed it with my brother and me. My father acted as if my mother was just away on a business trip. On our occasional visits together, my mother never mentioned her absence or asked how I felt about the way my life had changed. I simply wasn't used to talking about what bothered me.

I was expecting just to live with my uneasiness about Judy until she spoke up that night in the kitchen. It felt so good to say what I wanted and stop pretending things were fine. When Zoe and Lisa came home and found us together, they began talking quickly, trying to break through an awkwardness that was no longer there.

"It's okay," Judy interrupted. "We talked about everything." The four of us had already lived in the same house for almost a month but that night marked the real beginning of our life together. We started to develop routines and rituals. We had bagel breakfasts, walked to class together, grocery shopped on Wednesday nights. On rainy days, the house had a woody, earthy smell; returning from school, I would count the slickers on the porch railing to see who was home. In the fall and winter, Sunday dinner was Carmen's pizza, and in the spring we barbecued on the porch. But the best time was meeting at home at the end of each day.

One night I was late for dinner because I had a meeting with my American Literature professor. On my way home, I imagined Lisa, who loved to cook, at the stove in our huge square kitchen and Judy, who preferred to watch, asking, "Isn't Michele's class over at five?" I walked faster. The second porch step made its familiar comforting sigh as my foot landed on it.

"We were worried," said Judy when I walked in. Everyone was in her seat at the table beside the large bay window. The fourth chair was empty with a place set. My shoulders relaxed. I was back in my spot.

We weren't just a foursome. We had a neighbor, Jane, who came over on our first day there with her two young daughters. "When you're going to have a party," she said, "just leave notes on everyone's porch so no one calls the police." Then she wrote down her name and number. "I know you're far from home so if you need anything let me know."

In New York, contact with my neighbors consisted of a nod or guarded smile in the elevator, but Jane talked to me. "Did you finish that paper on Hemingway?" or "How was Lisa's date?" she would ask, remembering what I had told her the >


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*We would spend the afternoon in the living room by the brick fireplace on the plump blue velour sofa. We talked about everything from what we were learning about our majors to what we were learning about sex*

week before. Most afternoons her daughters were playing outside when I got home. They would yell my name when I passed, racing over to show me a new dress or an art project.

Russell, our landlord, who lived nearby, still wore the tie-dyed clothes popular in the sixties when he was a student at Northwestern. He was always the first person to arrive at our parties and the last to show up when the heating broke down or a fuse blew.

As seniors with most of our credits complete, we didn't feel guilty about cutting our afternoon classes. We would walk down the alley to buy tomato soup and Twizzlers at the deli and rent movies from the video store. We would spend the afternoon in the living room by the brick fireplace on the plump sofa covered in blue velour worn to the color of a spring sky. We talked about everything, from what we were learning from our majors to what we were learning about sex. I knew whose boyfriend liked red lingerie and whose preferred none. When my boyfriend said, "Don't tell anyone," the Gaffield girls didn't count. I saw them as an extension of myself; nothing I told them would go beyond our circle.

The morning I turned 22, I heard them coming up to my room at 6 A.M. The walls of my third-floor bedroom were thin enough to hear the squirrel who lived in our attic, Lisa laughing on the second floor, and my roommates returning from classes or a night out. That day they sang Happy Birthday as they climbed the stairs. They decorated the door of my tiny closet with pink balloons and gave me a new journal, a box of my favorite Bic pens, and a key chain with an engraved charm dangling from it with my initials on one side and "Gaffield" on the other. The sun barely glowed in the sky, but we were up, gathered around the wooden table eating bagels and chocolate cupcakes.

The bookends of my days were the hours sitting around that table. At times like that I would feel that we had become a kind of family. I realized family doesn't have to be your relatives—family means that your life is part of someone else's, like sections of hair that need each other to form a braid. Often I would race upstairs to my journal to record these scenes. When I did, I would hear Zoe say "Another chapter," referring to the book on Gaffield that they always said I would write. Most of the entries ended with "This won't last forever."

But in some ways it has—just a different kind of forever. Seven years later, we all live in New York and try to see each other every few weeks. We went [illegible] two nights before her wedding. [illegible] blue [illegible]rter I had worn at mine. [illegible] of pu[illegible]on which I wrote "The Gaffield Garter" in indelible ink. As the first of us to marry, I decided to pass my garter along. I know sisters who have such wedding traditions. My old roommates are my sisters.

"One more wedding and we can open that envelope," I said. During finals in college, punchy from too many hours of studying, we had made predictions. We wrote a list of questions: who will be the first to get married, the last, how many children will we each have, who will wed their college boyfriend. We put the answers in an envelope that we could not open until we were all married. In the meantime, I kept it in my fireproof box with my passport and birth certificate. And later my marriage license.

"I said Michele's would be the first wedding," said Judy.

"Let's just open it," said Zoe, who was still single. "Did you write that mine would be the last?" She paused. " 'Cause I think I did." So did I. So much has stayed the same since we wrote our questions and answers, yet so much has changed. In college I would often wake to see Judy's boyfriend eating Frosted Flakes on the sofa and run into Zoe's in the bathroom in the middle of the night. Today I don't know their men as much as I know *about* them. Huddled over coffee and Sunday brunch, I hear details the men would not want me to know. Not everything, though. Now, I keep some things from my friends. We all do.

Occasionally we talk about visiting Gaffield, but we haven't. I don't want the house to be different from my memories. When I was sixteen I visited the pool where I swam my first full lap at the age of four. The pool seemed small and dreary and all its magic drained out of my memory. I don't want this to happen to Gaffield, and I don't want to see other people's jackets hanging on the porch railing or another car parked in the alley.

We don't need to see that creaky house—it is inside each of us. One mention of Gaffield and all our faces relax with a softness usually reserved for remembering a first love. Recently, when I was giving blood, I felt faint and had to look away from the needle. "Think of something pleasant," said the nurse. "Like the Caribbean or ice cream." Like Gaffield's rainy-day smell or the softness of the blue sofa. Like seeing the curly numbers come into focus as I hurried down our street and ran up our porch steps. That's my something pleasant, now and always. ■

*Michele Bender is a New York–based writer whose personal essays have appeared in* The New York Times, Glamour, *and several fitness magazines.*



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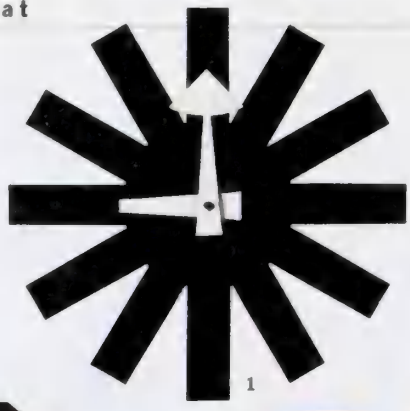
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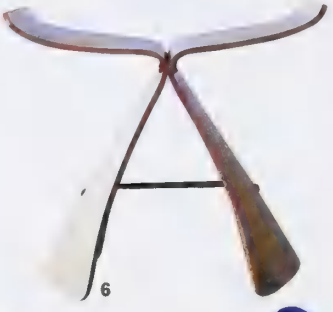

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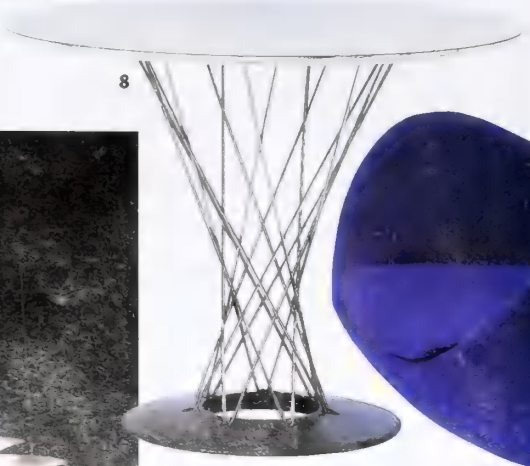

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1. George Nelson's Asterisk clock from 1950, $700. Through Gary Dias: 718-624-3222.
2. Rosewood and aluminum chest by George Nelson, 1955, $6,800. At Lin Weinberg: 212-219-3022.
3. Eames molded-fiberglass rocker from 1951, $1,000. At Modern One: 213-651-5082.
4. & 5. Reissues of Robsjohn-Gibbings 1950s designs in walnut: armoire, $8,000; armchair, $2,715. From Bexley Heath: 800-954-7776.
6. Sori Yanagi's 1956 Butterfly stool is still made, $355. At the MoMA Design Store: 800-793-3167.
7. Poul Henningsen's Artichoke lamp has been in production since 1958, $4,658. At Scandinavian Design: 212-755-6078.
8. Isamu Noguchi's 1954 wire-based table, $1,450. At Boomerang for Modern: 619-239-2040.
9. Arne Jacobsen's Egg chair from 1957, $2,000. At Regeneration: 212-741-2102.

*Ever skied the Alps? Hiked the Andes?*

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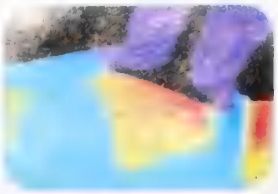
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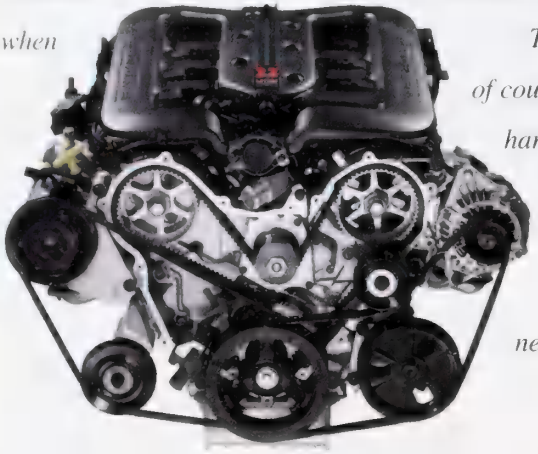
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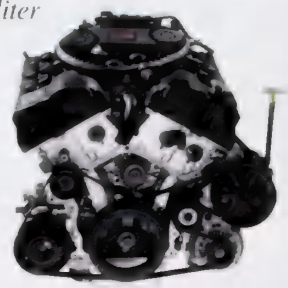
*hundreds of intake manifold configurations can be tested instead of only two or three. Or how much can be learned when computer simulations accurately predict the behavior of gases in the combustion chamber.*



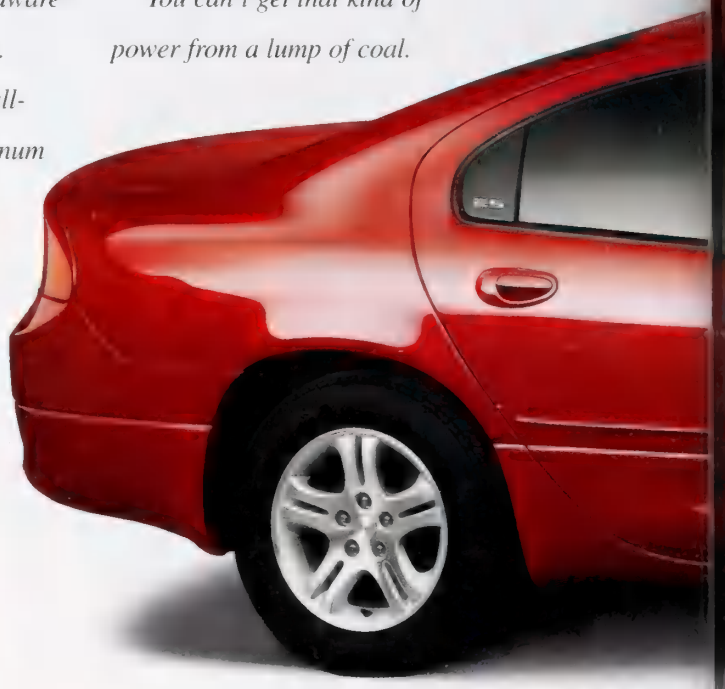
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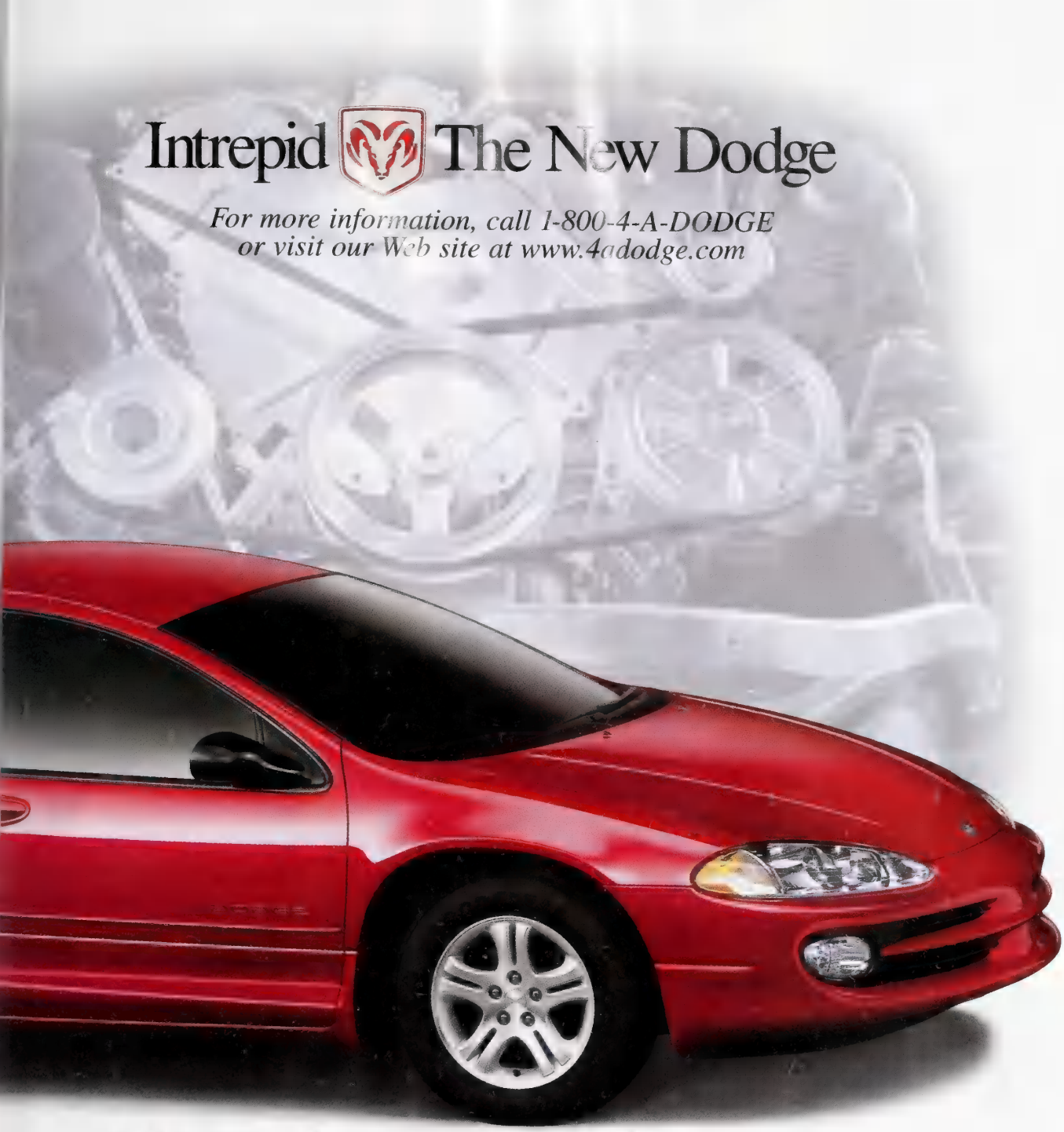
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*By the sixties, bright colors, bold forms, and alternative materials like plastic and fiberglass took over*



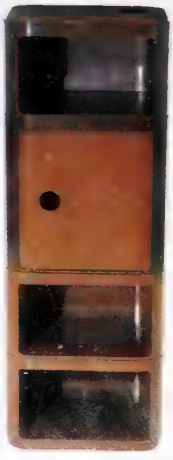










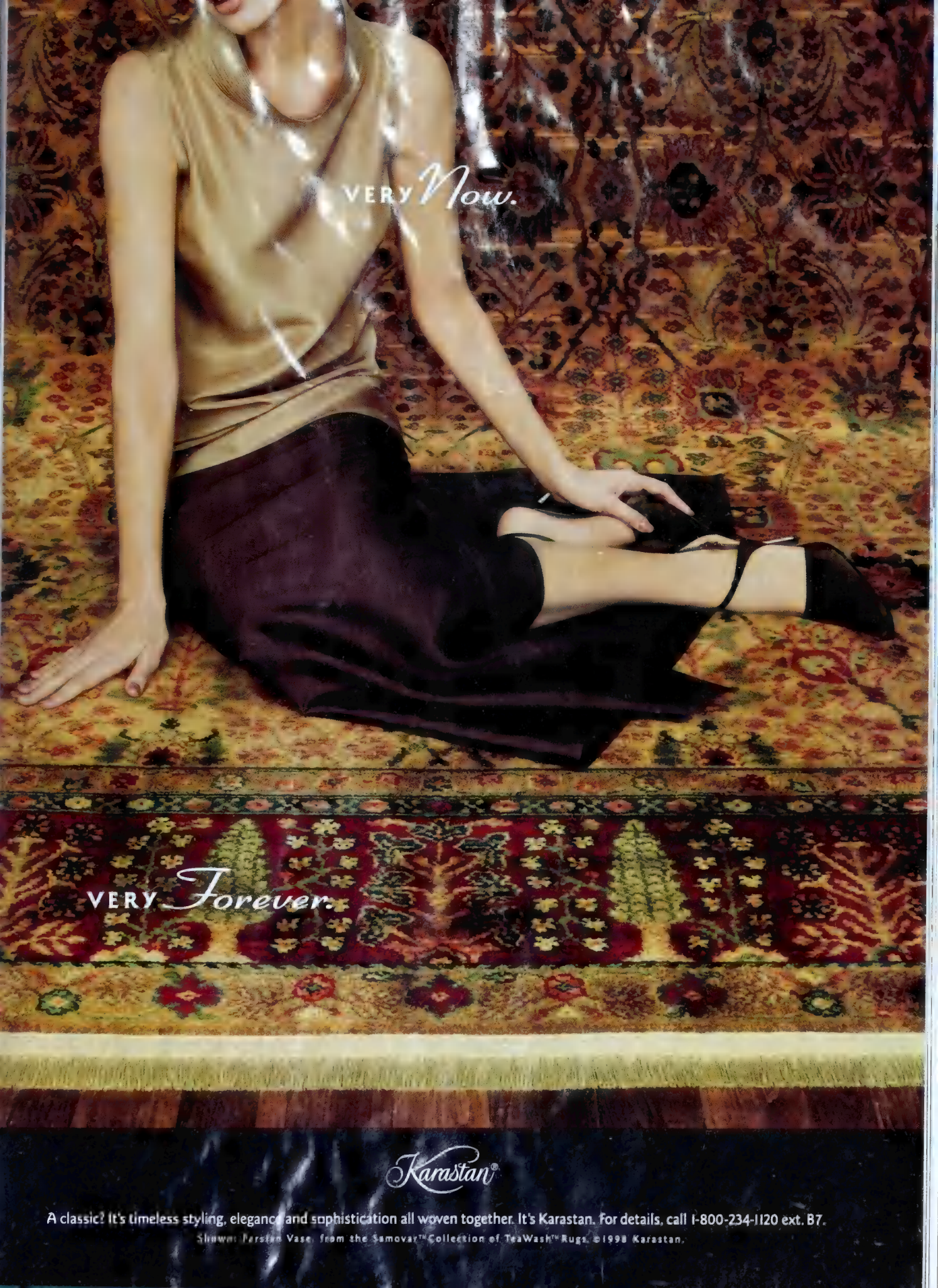








1. Herman Miller for the Home is making pillows from reissued 60s fabrics by Alexander Girard, from $150. Call 800-646-4400.
2. Angelo Mangiarotti's Venetian glass Saffo lamp from 1967, $1,200. At Crosby Studio: 212-941-6863.
3. Vignelli stacking plastic plates ($7 each) and mugs ($8 each) from the sixties. At A & J: 212-226-6290.
4. Knoll still produces Warren Platner's 1966 steel armchair, $1,941. Call 800-445-5045.
5. & 6. Arne Jacobsen's 1967 Cylinda stainless-steel coffee and tea set, $732, and Enzo Mari's 1969 Pago-Pago plastic vase, $60, are still made. At Moss: 212-226-2190.
7. 1969 plastic Round-up storage system by Anna Castelli Ferrieri stands 40 inches high, $600. At Troy: 212-941-4777.
8. California Chair is reproducing Eero Aarnio's 1960s fiberglass Gyro chair, $500, and Kantarelli table, $400. Call 213-936-2001.


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Shown: Persian Vase, from the Samovar™ Collection of TeaWash™ Rugs. ©1998 Karastan.

*In the seventies stainless steel, cardboard, and quilted cotton entered the materials mix as furniture became more streamlined and functional*




1. Mario Bellini's 1977 Cab chair, $886. At MoMA Design Store: 800-793-3167.
2. 1977 Atollo lamp by Vico Magistretti is still made, $654. At MoMA Design Store: 800-793-3167.
3. Marco Zanuso's 1973 table, $2,455. At Luminaire: 800-494-4358.
4. Updated version of a 1972 Aurora clock, $325. Through Chrono-Art. Call 800-328-1895.
5. Zanotta makes a folding clothes stand from 1974. Through designers. Call M2L: 800-319-8222.
6. Earthenware pieces fit into Helen von Boch's reissued 1971 sphere, $950. From Villeroy & Boch: 800-VILLEROY.
7. Gaetano Pesce's chair builds on his quilted designs of the 1970s, $2,860. From Cassina: 800-770-3568.
8. Achille Castiglioni's 1979 folding table is still produced, $326. At MoMA Design Store: 800-793-3167.
9. 1972 cardboard chair and stool by Frank Gehry, $7,300. At Forty-One: 212-343-0935.

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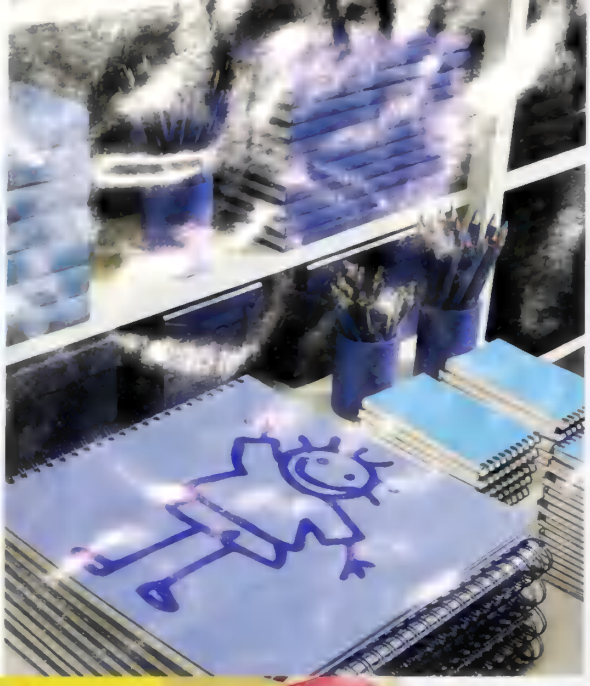
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**"Our shop** is about helping people get organized in their home or office," says Adrienne Palmer, partner in the first American outlet, in New York City, of the Swedish stationer Ordning & Reda. In fact, the company name means "neat and tidy" in Swedish. Originally a bookbindery, the family-run company pays great attention to detail, gluing facing pages in each bound notebook by hand. There's something for practically every taste—lighthearted photo albums covered with stick-figure drawings of grinning boys and girls that seem like they were designed especially for kids (left, $28.50); Mondrian-motif diaries ($6.25); old-fashioned pots of ink ($4.50); playful greeting cards (below left, $2 each); professional-looking archive boxes for videos or CDs ($13.95 to $35.95); and no-nonsense binders that hold up to 80 business cards ($34.95). Everything comes in eight vibrant colors and is made with biodegradable plastics, natural dyes, and nontoxic glues. Ordning & Reda, 253 Columbus Ave.; 212-799-0828. *Beth Sherman*

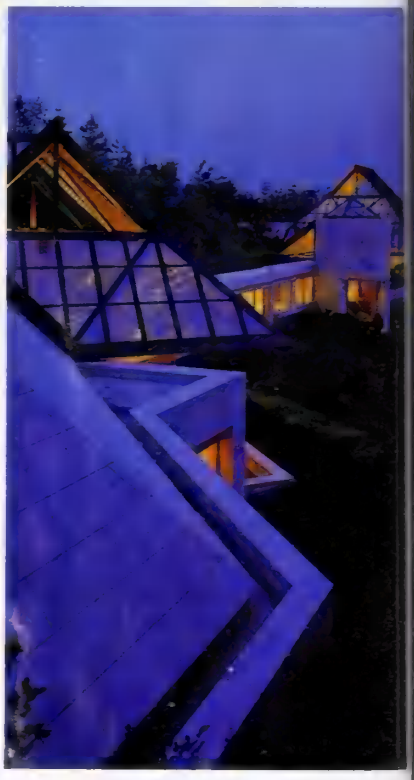


## WRITING RETREAT

**This October,** House Beautiful's "Homing In" columnist, Phyllis Theroux, will conduct a series of weeklong writing seminars in Italy. Designed for people seeking to find or strengthen their writing voice in a small and intimate setting, the seminars will be held at La Spannocchia, a 1,200-acre working farm and wildlife sanctuary near the medieval city of Siena in Tuscany. Participants will reside at La Spannocchia and enjoy regional dishes prepared with produce from the estate's organic vegetable gardens, olive groves, and vineyards. Classes meet in the main house, a restored 16th-century villa. The week (8 days and 7 nights, $2,500 excluding air fare) will afford independence to pursue writing, personal interests, and day-trips in the Tuscan countryside. A guided excursion to Florence is included. Early registration is advisable. Call 540-373-3045.

## HIDDEN TREASURE

**In designing the Miho Museum** in Shigaraki, Japan—located in a forested nature preserve twenty minutes outside Kyoto—the American architect I.M. Pei was inspired by a Chinese legend that tells of a fisherman who discovers a hidden paradise lost in time. After driving up a mountain road, visitors to the newly opened museum must walk through a tunnel, cross over a bridge, and trek up a hill to reach their destination. Nearly 80 percent of the concrete structure is buried underground to meet local environmental regulations. The museum's roofline recalls *irimoya*, the hipped roofs common to Japanese buildings, and is sculpted from a steel-and-glass space frame that channels daylight into the museum's limestone-clad lobby and walkways, which lead to galleries at the ends of the building. The north wing is devoted to Japanese art; the south wing displays rare antiquities tracing the silk route from China to ancient Rome. The unusual collection belongs to the Shumei family, leaders of the religious order Shinji Shumeikai, which teaches that spiritual fulfillment is achieved through beauty in art and nature. Pei's harmonious orchestration of architecture and landscape powerfully expresses this belief. The Miho Museum is open March 15 through June 10, September 1 through December 15. Call 011-748 82-3411. *Deborah K. Dietsch*



## IN THE AIR

[illegible] steel and chrome are still popular in [illegible] is coming on strong. Grange Furniture's [illegible] worktables.

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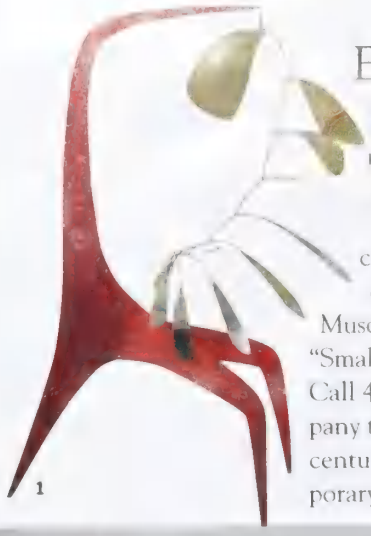
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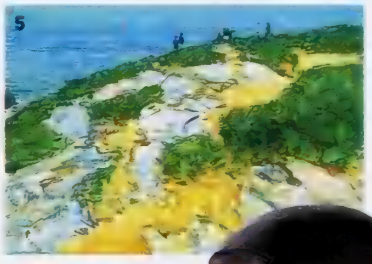
## EXHIBITIONS

**Washington, DC, March 29–July 12** Revel in more than 260 works by Alexander Calder, the master of playful studies in motion, such as *Aluminum Leaves, Red Post*, 1941 (1), at a retrospective at the National Gallery of Art. Call 202-737-4215. **Baltimore, MD, January 10–March 29** This Federal side chair (2) crafted by Enrico Liberti around 1940 reveals the exquisite detailing found in miniatures. The Homewood House Museum displays dollhouse furniture and other small-scale pieces in "Small, Smaller, Smallest: Adults' Delight, Children's Enchantment." Call 410-516-5589. **New York, April 2–June 14** Sèvres, the company that epitomized luxurious French porcelain in the 18th and 19th centuries, now commissions international artists to design contemporary works. Mathilde Brétillot, who created *Excelsior* (3) in 1996, is one of 40 artists represented in "Art and Industry" at the American Craft Museum. Call 212-956-3535. **Washington, DC, April 11–June 22** Learn about the Harlem Renaissance of the 1920s in "Rhapsodies in Black" at the Corcoran Gallery of Art. Aaron Douglas's *The Prodigal Son*, 1927 (4), and other works show the influence of jazz on African-American art. Call 202-639-1700. **Brooklyn, NY, May 8–August 23** "Masters of Color and Light" draws on the Brooklyn Museum of Art's extensive collection of paintings from the American watercolor movement, including Childe Hassam's *Sunday Morning Appledore*, 1912 (5). Call 718-638-5000. **San Francisco, March 13–July 7** San Francisco Museum of Modern Art's "Sargent Johnson: African-American Modernist" covers the career of the Bay Area artist whose early sculptures, such as *Chester*, 1931 (6), reflect pride in his race. Call 415-357-4000. **Dayton, OH, March 7–June 7** Rarely seen ancient treasures from China—such as terra-cotta warriors from the tombs of the first emperor—come to the states for "Eternal China—Splendors from the First Dynasties" at the Dayton Art Institute. Call 937-223-5277.


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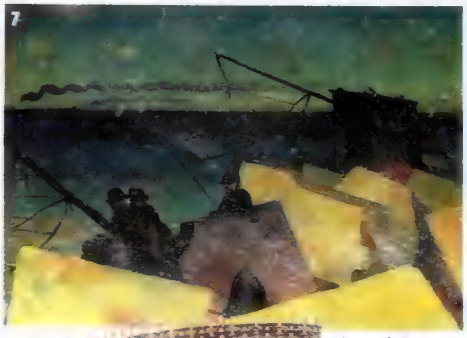

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## SHOWS

**Chicago, May 1–3** Aaron Galleries offers Herman Menzel's *The Breakwater*, 1938 (7), at the Chicago International Antiques & Fine Art Fair. Call 800-677-6278. **New York, March 31–April 8** John Hall's black-and-white photographs of a 15th-century village in Nepal (8) are on sale at Beadleston Gallery to benefit the Kathmandu Valley Preservation Trust. Call 212-371-1845. **Philadelphia, April 17–19** Eric Schmehl's cherry and bamboo love seat (9) is at the Philadelphia Furniture & Furnishings Show. Call 215-440-0718. **New York, March 27–April 1** Liza Hyde brings panels depicting a 19th-century flower cart (10) to the International Asian Art Fair. Call 212-642-8572. **New York, April 15–25** The sale of Evelyn Lauder's nature photography at Winston Wächter Fine Art raises funds for breast cancer research. Call 212-327-2526. **Los Angeles, May 1–3** Catch the Los Angeles Antiques Show. Call 310-777-2886. *Christina B. Wilson*


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*A leisurely commute.*

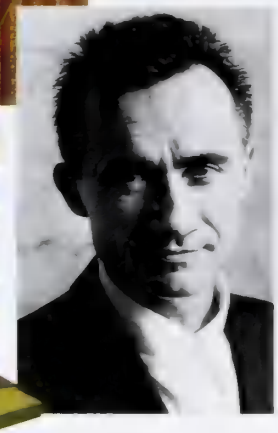
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# THE ORIGINATOR

*With a fresh take on common materials, Kevin Walz rethinks everyday objects*

BY CHRISTINE PITTEL

**"I've always felt like an outsider,"** says Kevin Walz, who studied painting rather than design but unexpectedly switched careers when he renovated his own loft and suddenly found himself laden with commissions. "I have a problem with designers who try to contain and control life rather than support it." Walking into a space, he carries no preconceptions about how it should look. Simply responding to the client and the constraints, he invents a solution, which usually brings out the nature of materials already there. This is style without a formula.

Eight weeks into a year in Italy as winner of the American Academy's 1994 Rome Prize for Design, Walz knew he was not coming back to his old life in Manhattan. Now his children bicker in Italian and his landlord is the Pope. Within the walls of a 17th-century villa owned by the Vatican, Walz had noticed several outbuildings that had sat empty for 250 years. "I saw this two-story-high space with two-foot-thick masonry walls, water troughs for animals on the floor, and a breathtaking 17th-century wood-paneled ceiling," says Walz. "I made a deal to fix it up—there was no heat, electricity, or plumbing—and they agreed to rent it to me for their shortest lease, which is twelve years."

Here he stands at a paint-splattered table, surrounded by the latest samples of his fabric line for DesignTex and pale white shards of Corian. He approaches design from an artist's point of view, constantly experimenting with materials. Others might think of Corian only for countertops, but Walz observed how beautifully a thin sheet diffused the light—which led to a collection of lamps. Then he was asked to renovate an ancient villa for the American Academy and kept on playing with the material, melting ⅛-inch-thick sheets in a pizza oven to give them a graceful—and structurally sound—curve. He made Corian farmhouse-style sinks, and pressed stripes of Corian into concrete bathroom floors. "I like to pare something down to its essence," says Walz. "Old and new marry very easily that way." ■

*The material man (above center) and a few of his innovations (clockwise from top left): Walz integrates more than one color within each knot in this silk and wool rug for Tufenkian; its chairs made out of renewable, resilient cork for KorQinc are comfortable since they bend back while still supporting the body; on this Corian lamp for Artemide, only the on/off switch is standard.*

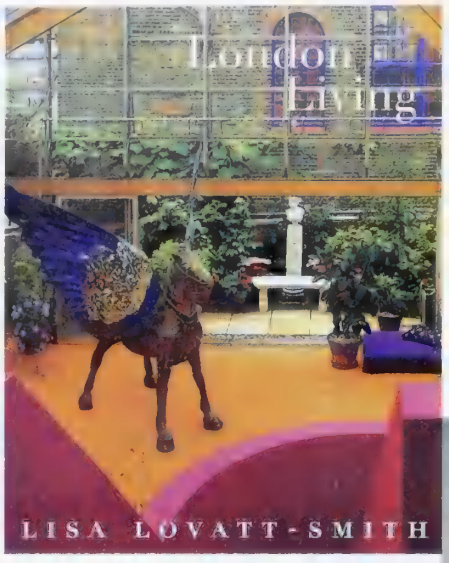
### Modus Operandi

- Create several furniture clusters in a room, because people like to talk in small groups. I don't subscribe to the idea of automatically arranging furniture around a TV or a fireplace or a window. If you're trying to have a conversation, those things can be distracting.
- Pull the furniture away from the wall. Being able to walk around the perimeter of a room creates a sense of circulation.
- If you need a home office, don't immediately worry about how you can hide it. Instead, think about what would give you pleasure as you do your job. If you're a sloppy worker, you might need visual baffles so the mess doesn't infect the rest of the house.
- Bathrooms don't have to be big to be luxurious. Choose materials like stone and teak that can handle humidity. Handles are important. Faucets should feel good when you touch them.
- Never pull a color scheme out of a wallpaper or a painting and make everything else those colors. Nothing produces a deadlier room.
- Materials get better as they get older. It should be a pleasure to watch a well-designed room age.


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# HOUSE BOUND

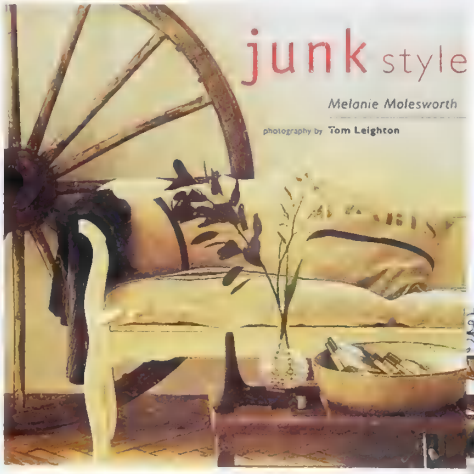
*Spring brings beautiful new books that will satisfy your curiosity about other people's houses and help you improve your own*







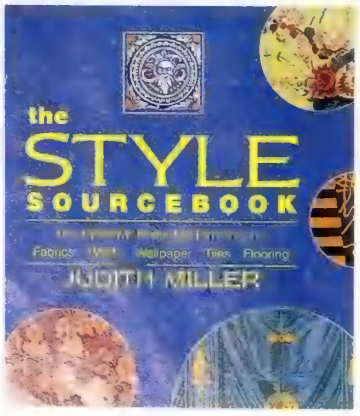













*Inside details: A floating staircase looks sculptural in a town house from* London Living. *In* Junk Style, *an industrial sink and an ashtray with blue decoration find new uses.*

By Cecile Shapiro

**With *The Style Sourcebook*** (Stewart, Tabori & Chang; $49.95) Judith Miller, an antiques expert who lives in England, sets out to invent a new kind of design reference, one that doesn't just tell us about every kind of material used in decorating over the centuries—fabrics, wallpapers, flooring, paints, tile, and trimmings—but shows us actual samples of patterns on the market and gives their prices and sources. Let's say we are looking for flooring. We read up on wood, matting, carpets, sheet flooring; we decide that vinyl might work best in our remodeled kitchen; we find a pattern we like; and we pick up the phone and order what we need from the manufacturer (many of whom are American), whose addresses and phone numbers are listed. This book also offers a wealth of information about how changing manufacturing methods affected design (for instance, the introduction of the Jacquard loom), the origins of popular symbols (the fleur-de-lis), and the rise of popular styles (wallpaper simulating architectural elements). If you are a reader of House Beautiful, you will be intrigued with this book.

In *The Sensual Home* (Rizzoli, $39.95) Ilse Crawford, editor of *Elle Decoration* in the United Kingdom, is promoting a lifestyle rather than a decorating style. She urges all kinds of comforts in the home, suggesting we banish noisy electrical appliances, purify the air with indoor plants, buy or grow fragrant flowers, indulge in linen sheets, enjoy silence as well as good music. In short, we are to cater to all five senses. Look in this book, with its suedelike cover and its photographs of quietly lit rooms, for ways of enhancing the ambiance of your own home.

If you don't already stop at yard sales and flea markets, Melanie Molesworth's lively *Junk Style* (Stewart, Tabori & Chang, $27.50) may convince you to do so. The photographs by Tom Leighton show how you can decorate for visual impact without spending a lot of money: a country kitchen is *(Continued on page 52)*

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# QUEEN FOR A WEEK

*Who minds a rough sea when you're tucked into a deck chair by day and plied with caviar at night?*








By Margaret Kennedy

**Minutes after receiving** a gift certificate to mark my fifteenth year at House Beautiful, I am at Louis Vuitton choosing the perfect small soft-sided suitcase. "Fill this out," says the manager, handing me a form while writing up the transaction. "We're having a drawing for a trip on the *Queen Elizabeth 2*." I complete the entry blank, automatically crumple it up a bit as my mother has always advised, then toss it into the fishbowl. Two months later, I learn I have won. Fantastic! My present has appreciated into a transatlantic crossing for two (with return from London by air) and given me a glamorous reason to pack my new bag.

The middle of December turns out to be the only time I can schedule the trip. When my husband, Eugene, reluctantly has to decline, I invite my mother. "You want *me* to go?" she asks incredulously, not hesitating a second before adding: "When do we leave?"

We set sail on the *QE2* against a backdrop of New York's skyline sparkling with Christmas lights. "Look, we've got *three* portholes," I note happily, inspecting our quarters. Originally first class when the now one-class ship was launched in 1967, our cabin has sleek blond built-in furnishings. The modern bathroom is bird's-eye maple and marble, with an Art Deco edge.

We barely have time to explore the quarterdeck and take tea with cucumber sandwiches before donning our life vests for a safety drill. The recent *Titanic* publicity blitz insures our [illegible]. Fears about [illegible] icebergs are countered with [illegible] in the spring thaw. [illegible] now [illegible] than enough life boats," explains the drill master.

"I can't believe you're here," I tell James Villas when my mother and I are introduced to him at dinner in the Queens Grill. Before the trip I had been advised to call this food writer and *QE2* fanatic, and here he is, on his 60th voyage. He's writing a novel that takes place on the ship and is coaxing veteran crew members to recall their most colorful tales.

Clocks are set back one hour each night. Never have I felt such a luxurious sense of time. We awake that first day just before lunch and scan the schedule of activities slipped under our door. "Scrabble at two-thirty," my mother reads with anticipation. She competes in tournaments and hopes to find other enthusiasts. Alas, when I play with her in the lounge we only snare a few beginners. If bridge had been her game, as it is my mother-in-law's, she could have joined several fiercely competitive tables. She tries and enjoys a daily lesson in Oriental brush painting—learning to vary the pressure to depict stalks of bamboo or quince blossoms.

Attending the chief engineer's briefing, I hear about stabilizers and discover they fold out like flaps on an airplane and are controlled by a gyroscope. Four pairs of fifteen-foot fins move up and down to steady the roll of the liner. A desalination >




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plant converts seawater to fresh, producing 1,000 tons a day.

I show up for a paddle tennis tournament on deck, which despite the sun is windy, cold, and damp. I find only Gary, the Florida-based sports director, shivering in a lightweight jacket not made for winter at sea. We volley for a few minutes until Irene, a young Swiss woman, arrives to play, and he gratefully ducks inside to get warm. The few shuffleboard zealots are bundled up—the women in fur coats with Hermès scarves knotted firmly around their heads. A group of kids on a scavenger hunt run by looking for "someone who lives on the ship."

Even in windswept conditions, I love walking a mile on the boat deck every day, not minding the eerie disorientation when fog blurs the distinction between sea and sky. In the middle of the Atlantic, the weather turns so rough the captain forbids going out on the slippery decks. Washing my hair in the shower while the ship lurches is a challenge. You have to hold on to keep from being thrown out. In the gym, step-class is cancelled for fear of falling off. I do a treadmill mile next to Linda who, I discover, lives exactly one block away from me in New York.

We meet the captain at a reception. The next morning I see the moment recorded alongside dozens of others in the photo shop. I can't resist buying a book, *Ocean Pictures*, which is filled with similar snaps of movie stars and celebrities from the 1940s. They look so chic—where was *my* fox boa? On evenings when dinner is black tie, only a few couples conjure up the glamour of this vanished era. Unfortunately, too many women aboard equate elegance with rampant sequins.

Food in the Queens Grill is delicious. Having learned the *QE2* consumes 3 percent of the world's supply of caviar, I sample my share. The simplest dishes are best: rack of lamb, broiled salmon, Chateaubriand, and for a treat, bittersweet chocolate soufflé cooled with melting whipped cream.

Sitting in the second row of the nightclub, my mother is mesmerized by the troupe of attractive young singers and dancers who have choreographed samplings of Broadway hits into a zippy show. Another night, hand-lettered posters with balloons floating above proclaim "Welcome to the QE2 Prom." It's an excuse for Wayne Fontana and his rock band to take us back to the sixties. But Wayne is late, as he's just had a bout of seasickness. The rocking and reeling of the ship propels the twisting passengers from side to side on the dance floor.

Waking up to the sounds of docking in Southampton, I suddenly realize five days have passed and I never even opened any of the books I've brought. My mother's first glimpse of London—ever—is snowy and festive. We visit museums and shop for Bath Oliver biscuits. Although my unflappable friend Susie's nannyless three children are staging a "rebellion," she produces a brilliant dinner party with quintessentially British wild boar stew and sticky toffee pudding—both heavenly firsts for me. Sugarplum fairies in the English National Ballet's modern *Nutcracker* pirouette enchantingly in pink and black "licorice" tutus. The next morning we jet back to reality. "What did you like best?" I later ask my mother. "The serenity of being on the water," she decides. For me, it was a moment suspended. I'd relished the way of the turtle, instead of my usual hare. ■

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## About Books

*Continued from page 48*

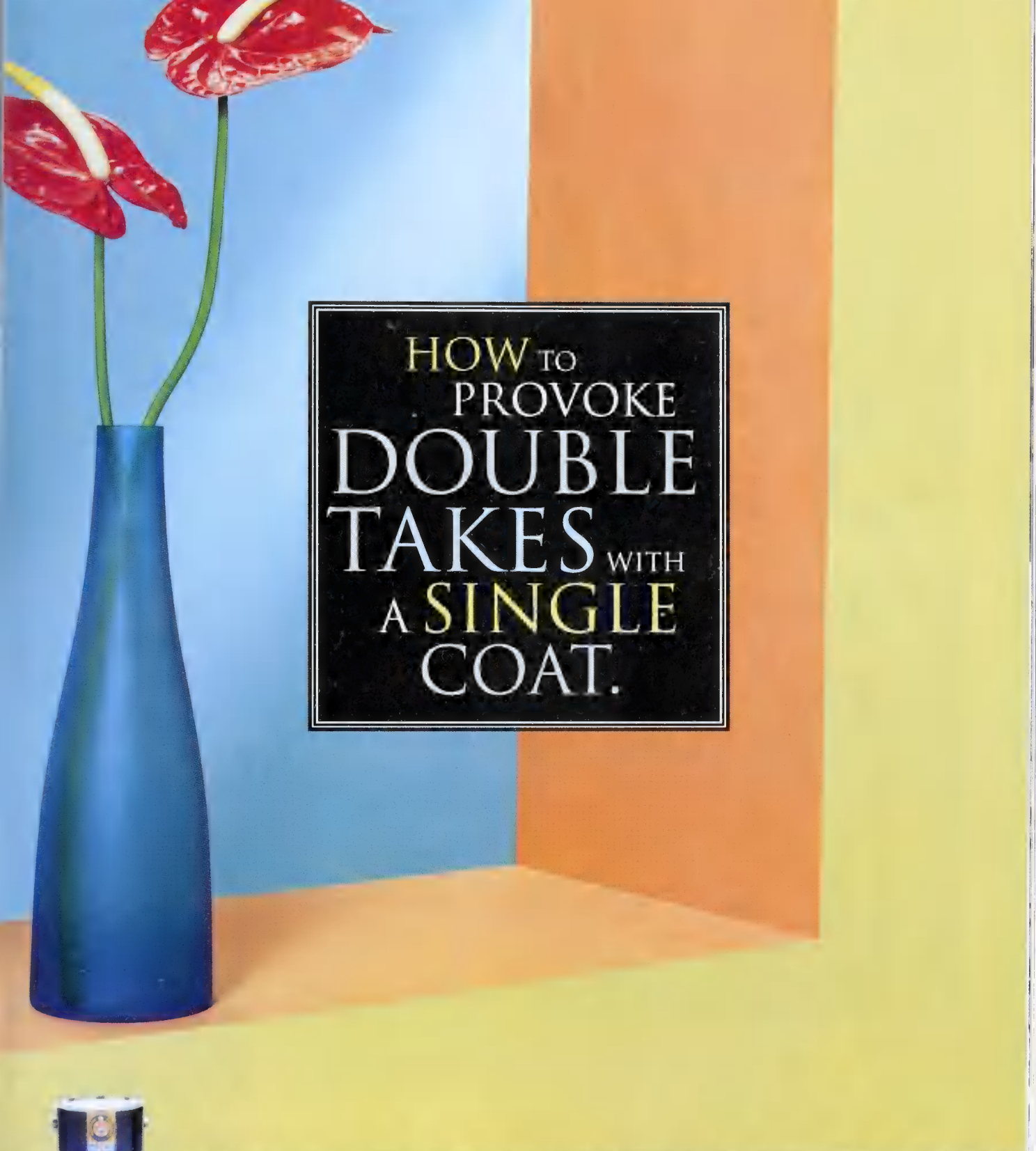
enlivened by a silvery display of outmoded aluminum pots and pans, mismatched but shapely utensils are framed like works of art. Here's encouragement to put a host of what-have-yous to imaginative new uses.

Almost all the houses in Lisa Lovatt-Smith's *London Living* (Watson-Guptill, $35) are those of self-assured eccentrics, most connected with the arts, fashion, or design, all intensely personal. An artist who lives in a Victorian house on a quiet square has painted his basement kitchen pink and red, his studio turquoise, the top floor blue and white. An architect who makes industrial materials creates a dazzling kitchen by covering walls, cabinets, and counters with patterned stainless steel. These places—30 in all—work because they are done with great conviction. Prepare to be inspired.

*Irish Georgian* (Stewart, Tabori & Chang; $27.50), which joins half a dozen other titles in the World Design series, focuses on the simple, unpretentious domestic architecture of Ireland between the late-18th and mid-19th centuries. Author Herbert Y[illegible] selects a prosperous owner's farmhouse; a grand [illegible] elegant city house; a villa, smaller than a [illegible] refined; a working man's cottage with [illegible] ingenious house masquerading successfully as an ancient temple. All were influenced by Palladio's designs, sometimes seen by their architects on a Grand Tour, sometimes by virtue of pattern books including plans and details. Craftsmanship in Ireland was at a high point during this period, and furnishings were kept sparse, revealing the carefully carved woodwork and plaster.

Virginia has more than a 1,000 houses listed on the National Register of Historic Places, and at least as many more on the state's registry. But relatively few are regularly open to the public. In *Virginia Country* (Simon & Schuster, $45), Betsy Wells Edwards and photographer Taylor Dabney invite us into 27 houses built between 1690 and 1860 that remain in private hands, many of them occupied by direct descendants of the original owners. We see such houses as Tuckahoe, the virtually unaltered boyhood home of Jefferson; Staunton Hill, built in 1848, a Gothic Revival mansion with a widely admired set of staircases; and the 1758 Mount Airy, whose architect also designed Mount Vernon, constructed of soft local sandstone that detractors said would not last a generation. It has lasted, of course, long after many mansions built of wood are gone. ■

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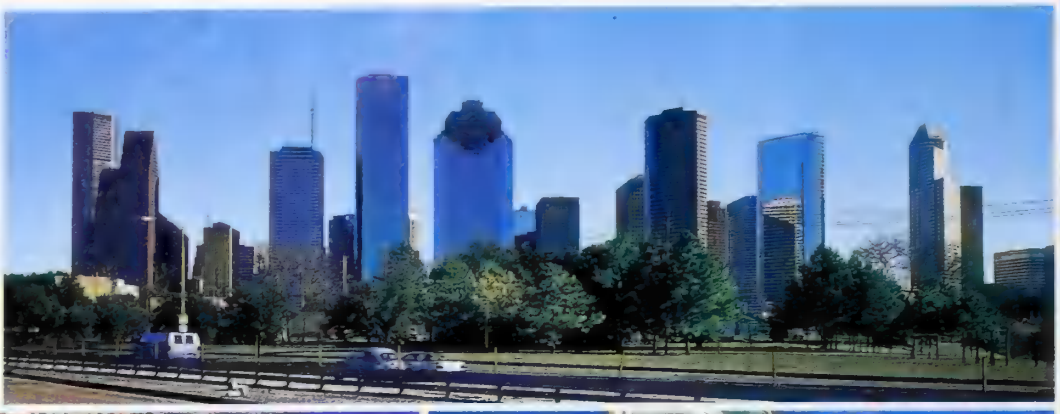
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# INSIDE HOUSTON

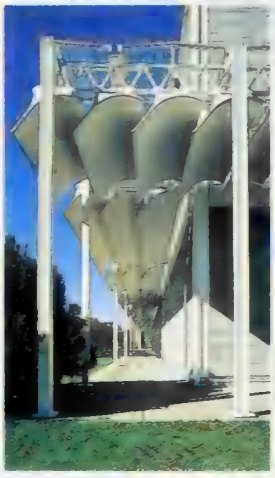
*Texas can-do builds a city of raucous amusements and astonishing art*

By Vance Muse

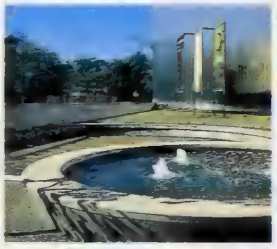














**It's an exhilarating sight,** this gleaming Oz rising improbably from a Gulf Coast marshland, this city of contradictions—futuristic and old-fashioned, ramshackle and refined. A free-wheeling boomtown, Houston is the boastful originator of Texas can-do and know-how that first put a man on the moon and an air-conditioned dome over a sports stadium. It is also an arts center that has lavishly housed its museums, symphony, opera, theater, and ballet companies. In population Houston is now the nation's fourth largest city, gaining on the triumvirate of New York, Los Angeles, and Chicago with an increasingly international mix of people and cultures, accent on the Latin and Asian. And though it continues to expand—the construction cranes around town are too numerous to count—Houston is at last turning some attention to its delicate 19th-century core, bringing entire blocks back to life. Having survived a brief but sobering economic shakedown at the beginning of the decade, Houston is growing into its complicated, cosmopolitan self.

You don't so much arrive in this sprawling city, which lacks a definite, magnetic center, as you circulate through and around it in a dizzying freeway swirl, catching glimpses of skyline, acres of pine-scented parks and greenbelts, outrageous amounts of concrete clutter, and billboard braggadocio: "Welcome to Space City! 'Houston'—First Word Spoken

*Born on a bayou, clockwise from top left: The downtown skyline, from a freeway perspective;* Vaquero, *by artist Luis Jiménez; sizzling sights: Valero, a tapas bar, has brought new flavor to old Market Square; midcentury finds at As Is; remnants of the small, smaller days of early Houston; Renzo Piano's louvered roof for the Menil Collection. Center above: Project Row Houses. Center below: The silvery Contemporary Arts Museum.*

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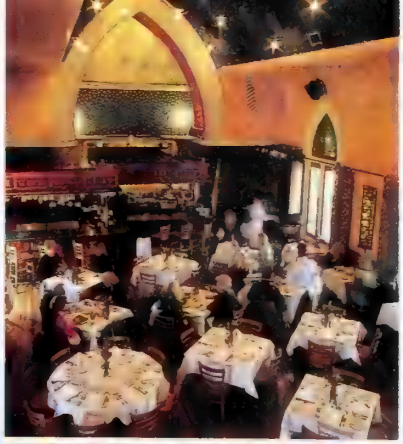


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from the Moon!". Though the critic Ada Louise Huxtable has observed that Houston's more notable downtown architecture is best appreciated from the freeways—particularly the "shifting geometry" of Philip Johnson's thrilling Pennzoil towers—other pleasures of the city are not made for distant, behind-the-wheel perspective. As car-crazed as any other American city, Houston is also surprisingly hospitable to pedestrian traffic, especially on certain downtown blocks and in such neighborhoods as West University and Montrose. To know Houston you must park the car and venture forth on bicycle or on foot, down tree-shaded streets filled with cafés and antiques shops, art galleries and coffee houses. The most historic blocks—some in ruin, some rehabilitated—will transport you all the way back to Houston's origins.

That any settlement actually took root in this soggy soil is remarkable. As Tommy Thompson wrote in his true-crime bestseller *Blood and Money*, "There was no real reason for Houston even to exist . . . [sitting] inland fifty miles from the Gulf of Mexico, on a relentlessly flat swamp, threaded by muddy bayous on whose banks sunned water moccasins." But in August of 1836, a few months after Texas won independence from Mexico on the San Jacinto battlefield a few miles from present-day downtown, two brothers from New York, Augustus and John Allen, made their way up Buffalo Bayou to establish a trading post. It would balloon into the city of Houston, named for one of the heroes of Texas independence and a statesman of national stature, General Sam Houston.

From late spring until early fall, the place is a hothouse, ideal for orchids and mosquitoes but repellent to all but the hardiest human beings, as the first Houstonians must have been. Talk about can-do: Almost immediately, plans were made to dredge the bayou south to the gulf, an audacious task that some have compared to the building of the Panama Canal. The Houston Ship Channel, a fifty-mile path to the sea, opened in 1914 at about the same time that oil began gushing in from East Texas fields, securing the city's fortunes and spawning the myth (and occasional reality) of the instant millionaire. Today Houston is the second busiest port in the nation, and its core petroleum and shipping economy has expanded to include education, medicine, aeronautics, and the arts. All pursued in air-conditioned comfort, of course (it's not a joke to suggest that Houston, perhaps the most extravagantly air-conditioned city on the planet, would have fainted dead away without the invention).

Its growth has been rapid and willy-nilly, unencumbered by zoning or any real city planning. The various >

*A capital of art and commerce—and of well-satisfied appetites, clockwise from left: Barnett Newman's* Broken Obelisk *outside Rothko Chapel; the stylish sanctuary of the new Mark's restaurant; warehouse quarters of the daring DiverseWorks arts space; Stelzig of Texas's saddle and tack shop; the glassed-in rain forest of the Cockrell Butterfly Center; cheery, cacophonous lunchtime at Irma's Mexican restaurant.*

*As you drive in a dizzying freeway swirl, you glimpse billboard braggadocio: "Welcome to Space City! 'Houston'—First Word Spoken from the Moon!"*

results come as a shock to visitors, whose jaws drop at some of the juxtapositions that residents have become accustomed to: office towers looming over residential developments, elementary schools abutting strip shopping malls, churches sharing zip codes with cocktail lounges. On once-exclusive streets such as Westmoreland Avenue, turreted Victorian villas and colonnaded porches look out on unkempt apartment complexes and weedy vacant lots. How could a city so blessed let this happen? Fierce independent spirit is the answer you get—it's not for nothing that the Republic of Texas was born on that nearby battlefield. To the myriad zoning proposals and city plans brought before Houston's city councils over the years, the majority voice has been firm: Don't tell me what I can build or where I can build it. Or as a popular bumper sticker puts it, Don't Mess With Texas.

As natives know and newcomers discover, Houston is full of hidden beauty and sophistication, tucked away in quiet neighborhoods, on its university campuses, down discreet alleyways, behind unassuming doors. Not that you shouldn't enjoy the raucous amusements that grab your eye as you speed along—a neon grand piano twirling above the freeway; a life-size fiberglass horse rearing up against the silvery wall of Transco tower; a giant cowboy boot kicking in the air outside a saddlery shop. But coming upon the restrained beauties and architectural triumphs of Houston, and dwelling on them, is the key to appreciating this city of fast lanes. The arts patron Jane Blaffer Owen, whose father brought in one of those gushers at the start of the century, figured it out years ago: "I've made a game of finding the oases between the big empty spaces," she says. "There you see all Houston can be."

Going in search of your own oases, stay "in the loop," a phrase that has literal meaning in Houston—as in Loop 610, the band of freeway encompassing downtown, the universities and museums, and the more historically significant neighborhoods. Consider coming in April, when the city is ablaze with azaleas, and the Houston International Festival, a bazaar of world music and cuisine (April 18–26; call 713-654-8808), pitches tent against a backdrop of skyscrapers.

DOWNTOWN: There's more to downtown Houston than its sleek skyline—here also are precious remnants of the city's 19th-century beginnings and several charming parks. In this part of town and others, the best way to get to know the old and the new is to take walking tours offered by the Greater Houston Preservation Alliance (713-216-5000).

I.M. Pei's [illegible]as Commerce Tower (600 Travis [illegible], the tallest building in Texas, offers a terrific view from a [illegible]servat[illegible]. Looking south and west you'll [illegible] and its expansion [illegible] earth, head north on Travis to Market Square, the heart of early Houston's commercial district, once bustling with bakeries, banks, and other businesses. The Doug Lawing Art Gallery occupies the 1889 Foley Dry Goods store (214 Travis; 713-222-2025). The Rice Hotel, at Main and Travis, went up in 1913, complete with cast-iron canopy, roof garden, and rocking-chair balcony. After many false starts it is being converted into apartments and lofts. The 1907 Harris County Courthouse (1000 Texas Ave.) mirrors other courthouse buildings across Texas, grand edifices of native limestone or granite, towered or domed, and planted on tree-shaded squares.

A short walk down Smith takes you to the theater district. Looking something like a Cubist castle, the Alley Theatre (615 Texas Ave.) won the 1996 Tony Award for best regional theater in the country. Jones Hall (615 Louisiana St.) is the stately home of the city's symphony. The Wortham Center (550 Prairie Ave.), built for Houston's opera and ballet companies, offers state-of-the-art stage technology but is, alas, a hulking pile of stone.

Before leaving downtown, enter almost any building and descend to the extensive air-conditioned tunnel system that links the various office towers and parking garages. Strange, you say, or silly, but on summer days when the temperature nears 100 degrees with 85 percent humidity, the super-chilled tunnels seem neither eerie nor extravagant, only necessary.

NEIGHBORHOODS: The people who first struck it rich here and began to lay out a city may not have had a master plan in mind, but they certainly cared about landscaping and they knew how to build impressive houses. Though River Oaks is considered by many to be the most elite neighborhood, Houston's answer to Beverly Hills, others have more character.

Courtlandt Place, just west of downtown, is spectacular, a long esplanaded block of architectural gems (approach the gate and it will open). It comes as no surprise to learn that these showplaces and others nearby were built by some of the city's first fortunes, tied to such companies as Texaco. The same is true of nearby Lovett Boulevard and Hawthorne Street, developed between 1902 and 1911 and in their tattered way still redolent of this city's more genteel days.

A few blocks to the west, apartment houses and cafés dot Montrose Boulevard. Explore the boulevard and the streets to either side of it to appreciate the jumble of buildings, residential and otherwise. Some are brand new, others are relics of this young city's past: Victorian cottages, imposing Colonial revival facades, World War II-era churches.

Farther down Montrose and a few blocks west, you come to what must be the two loveliest streets in Houston, North and South boulevards, lined with plantation-style houses and shaded by live oaks. Mosey awhile down these >






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*Houston's growth has been rapid and willy-nilly, unencumbered by zoning. Today office towers loom over houses; schools abut shopping malls*

time-warped blocks and you may start craving a mint julep.

The pace picks up in West University, a few blocks west of the neo-Byzantine riches of the Rice University campus. Simple little cottages share hedges with some of the city's ambitious new residential architecture, and the democratic spirit carries over to the commercial blocks of Times, Sunset, and Rice boulevards, lively with cafés, stationers, bakeries—and a five-and-dime called Variety Fair that's been at the same location (2415 Rice Blvd.) for half a century.

That buzz you hear north of Memorial Drive is all about the Houston Heights and the West End, where early-20th-century bungalows and cottages agreeably bump up against artists' studios and warehouses. The Hiram Butler gallery, a crisp, barnlike building at 4520 Blossom, looks across a long landscaped lawn from the art dealer's residence, an 1880 Victorian. Winding through these modest streets you come upon a number of residential structures made of corrugated tin, meant to resemble the warehouses from the area's industrial past. The art dealers Fredericka Hunter and Ian Glennie (owners of the Texas Gallery, 2012 Peden) built the first of the tin structures in 1973, starting what some have termed the "tin-house" movement. Another kind of metal exterior altogether is on display at the Beer Can House at 222 Malone, its exterior festooned with aluminum-can cut-outs and pop tops. Call it folk art, or simply creative recycling.

MUSEUMS, GALLERIES, AND ART SPACES: The center of Houston's art world is the Menil Collection, built by the legendary arts patron Dominique de Menil and recognized by many as the finest private museum in the country. Located on a quiet few blocks in the Montrose district, the Menil is one of several venues in a compound consisting so far of two museums, two chapels, and the campus of St. Thomas University. You can't miss the fact that a master design has been imposed on the neighborhood—even the simple cottages and bungalows along Sul Ross and Branard streets are painted the same shade of warm gray. It's a serene scene, to be sure, but also a bit surreal, like a Réné Magritte painting hanging in the Menil Collection.

The Renzo Piano building that houses the Menil Collection is an enormous but understated expanse of gray clapboard. An intriguing roof of white louvers allows works of art inside to be illuminated with natural light. Among the mu- lections are fine examples of African tribal art and painting (1515 Sul Ross; 713-525-9400). lection is the Cy Twombly Galler paintings and sculpture by the Am n Italy since 1957. The building is a square o al stone, its fortress effect lightened by a s c r breathtaking ngineering of natural light 3-525-9400).

Back outside, spread a picnic or take a siesta on the great lawn before proceeding a block east to the hexagonal Rothko Chapel, conceived as a tribute to the late artist and hung with 14 canvases commissioned from him. To call it a contemplative space is to understate the powerful effect of the building and the art. In front of the chapel, *Broken Obelisk*, a sculpture by Barnett Newman, rises from a reflecting pool (3900 Yupon; 713-524-9839).

Across from the Rothko Chapel is another, the Byzantine Fresco Chapel Museum, designed by François de Menil, theatrical repository of 13th-century frescoes rescued from a ruin in Cyprus (4011 Yupon; 713-521-3990).

The venerable Museum of Fine Arts frequently hosts blockbuster traveling exhibitions, which sometime overshadow its own curatorial triumphs and important permanent collections of photography, European painting and sculpture, and classical art (a new building by the architect Rafeo Moneo is going up to help house it all). The last MFA expansion, in 1958, resulted in one of the great modern buildings in the country, Ludwig Mies van der Rohe's glass-and-steel Brown Pavilion (1001 Bissonett; 713-639-7300). From it you have a view of the Contemporary Arts Museum, rising from the corner of Montrose and Bissonnet like a pair of silver Mylar billboards (713-284-8250).

Bayou Bend, the jewel of the MFA, is the former home of the late philanthropist Ima Hogg, an astute and passionate collector of early American antiques. Some 5,000 pieces—including silver, textiles, paintings, and furniture from the years 1620 to 1870—are on display. The rooms and fourteen-acre gardens may be toured by appointment (1 Westcott; 713-639-7750).

Don't be discouraged by the warehouse exterior of DiverseWorks; the two art galleries inside are known for some of the edgiest work in Houston. The large performance space at DiverseWorks presents a varied program of dance, theater, music, and film (1117 East Freeway, I-10 at North Main; 713-223-8346).

Partly a community service effort that has brought new life to one of Houston's oldest black neighborhoods, Project Row Houses is also a site-specific art installation. The integrity of the setting—a stark row of identical early 1900s shotgun cottages—lends to the artworks a vivid sense of place and time (2500 Holman; 713-526-7662).

Art of another kind is on display in the Cockrell Butterfly Center at the Houston Museum of Natural Science. A glassed-in rain forest is home to hundreds of live butterflies, fluttering from tree to rock to flower—and sometimes to human hand (1 Hermann Circle Drive; 713-639-4629).

RESTAURANTS: It wasn't that long ago that Houstonians >

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*Don't be discouraged by the warehouse exterior of DiverseWorks; the two art galleries inside are known for some of the edgiest work in Houston*

took weekends in New Orleans, simply to eat well. But no more; in fact, it's now more likely to be the other way around, with people traveling miles to visit restaurants that have set new standards of excellence here, such as the tony Tony's (1801 Post Oak Blvd.; 713-622-6778) and Southwestern-flavored Cafe Annie (1728 Post Oak Blvd.; 713-840-1111). Fresh on the scene is Mark's, occupying a former church; Mark Cox has emerged as one of Houston's star chefs with such dishes as roasted venison with gingery sweet potatoes, and meaty sea scallops over saffron fettuccine. Dinner for two with wine, $70 (1658 Westheimer; 713-523-3800).

Crowd into one of the jolly rooms at Irma's and let Irma Galvin and her sons bring on Mexican lunch specials—the chicken mole and spinach enchiladas may be the best in town. Lunch for two with iced tea, $30 (22 N. Chenevert; 713-222-0767).

Solero, a tapas bar, has nicely taken over a century-old building off Market Square. Try the pan-fried red-snapper cakes and the mixed grill. Dinner for two with wine, $60 (910 Prairie; 713-227-2665).

Goode Company Barbecue is the real Texas thing—smoking pits, a patio—smack in the middle of town. Fall-apart brisket and ribs you expect to find on the menu, but don't neglect the surprisingly fine duck, pork loin, and turkey sausage. Lunch or dinner for two with beer, $12 to $20 (5109 Kirby; 713-522-2530).

SHOPPING: Hit or miss in the past, shopping in Houston is on the upswing, with new dealers hanging up shingles daily it seems, especially along Westheimer and its side streets, between Montrose and Shepherd.

Kay O'Toole Antiques & Eccentricities is probably the best antiques shop in town. Cypress armoires and other early Louisiana furniture share sunny rooms with their French predecessors such as rush-bottomed monastery chairs from Provence (1921 Westheimer; 713-523-1921).

Phyllis Tucker Antiques deals in silver and nothing but, and her gallery is dazzling. If it's silver—sterling or coin or even plate—here's where to find it (and find out all about it—Tucker's knowledge of the art is encyclopedic): Georgian candlesticks, Regency tureens, one-of-a-kind pieces by Georg Jensen and any number of 19th-century American silversmiths (2919 Ferndale; 713-524-0165).

[illegible] has an eye for the modern and the Moderne and has filled his shop, As Is, with American, European, and Scandinavian furniture and lighting; Bauhaus club chairs; [illegible] French art glass; Massimo Vignelli's conical [illegible] (713-522-4424).

[illegible] 25th anniversary of Brazos Bookstore (the shopping-mall booksellers, and as the saying goes, they don't make them like this anymore: a clean, well-lighted space for browsing, a comprehensive inventory, and knowledgeable sales help. Ask owner Karl Killian about evening readings and other programs (2421 Bissonnet; 713-523-0701).

HOTELS: Houston is oddly lacking in charming hotels—in recent years a number have closed or gone into decline—though a few still offer a night's stylish sleep and service.

The Allen Park Inn, a glorified motel on the edge of downtown, is a comfortable and convenient bit of bohemia, with nicely landscaped grounds and swimming pool—popular with musicians and artists who visit the city. Doubles from $80 (2121 Allen Pkwy.; 713-521-9321).

The former Remington, on its third (and much less appealing) name, Luxury Collection Hotel, is about as posh as hotels here get—locals like it for tea and for Sunday brunch—though its location at the eastern edge of Loop 610 will add to your driving time. Doubles from $250. (1919 Briar Oaks Lane; 713-840-7600 or 800-325-3589).

And then there's the Lancaster, perfectly situated downtown, across from the Alley Theatre and Jones Hall. The twelve-story hotel, built in 1926, feels somehow English, all chintz and Edwardian green, and the clicking of heels across the lobby's wooden floor is as soothing as the fragrance of the rooms—a perfume of potpourri and paste wax. Ask for a window banquette in the bistro downstairs, and watch Houston zip by. Doubles from $175 (701 Texas Ave.; 713-228-9500).

PEOPLE: Stephen Fox, architectural historian and author of the American Institute of Architects' *Houston Architectural Guide*, probably knows every brick and stone of the city. He is a reassuring presence on certain streets, toting bags of books to and from his office at Rice University, stopping to take note of man-made details that the rest of us would miss. Fox is a fellow of the Anchorage Foundation of Texas, writing on architectural history topics. He freely acknowledges that he does not live in one of the world's most beautiful cities. "But it may be the most energetic," he says. "And the most optimistic."

As founding board member of the Houston Ballet, Louisa Sarofim has been a force in developing the arts in the city. Now as successor to the late Dominique de Menil as president of the Menil Foundation, she is in place to help guide Houston as it stretches and grows into its role as a more international city. "We have a marvelous diversity of population," says Sarofim. "You see it reflected in our museums and in dance, music, and theater. The arts give the city its sophistication and soul." ■

*Houston native Vance Muse divides his time between Texas and Maine.*

Some people add square feet to their house.

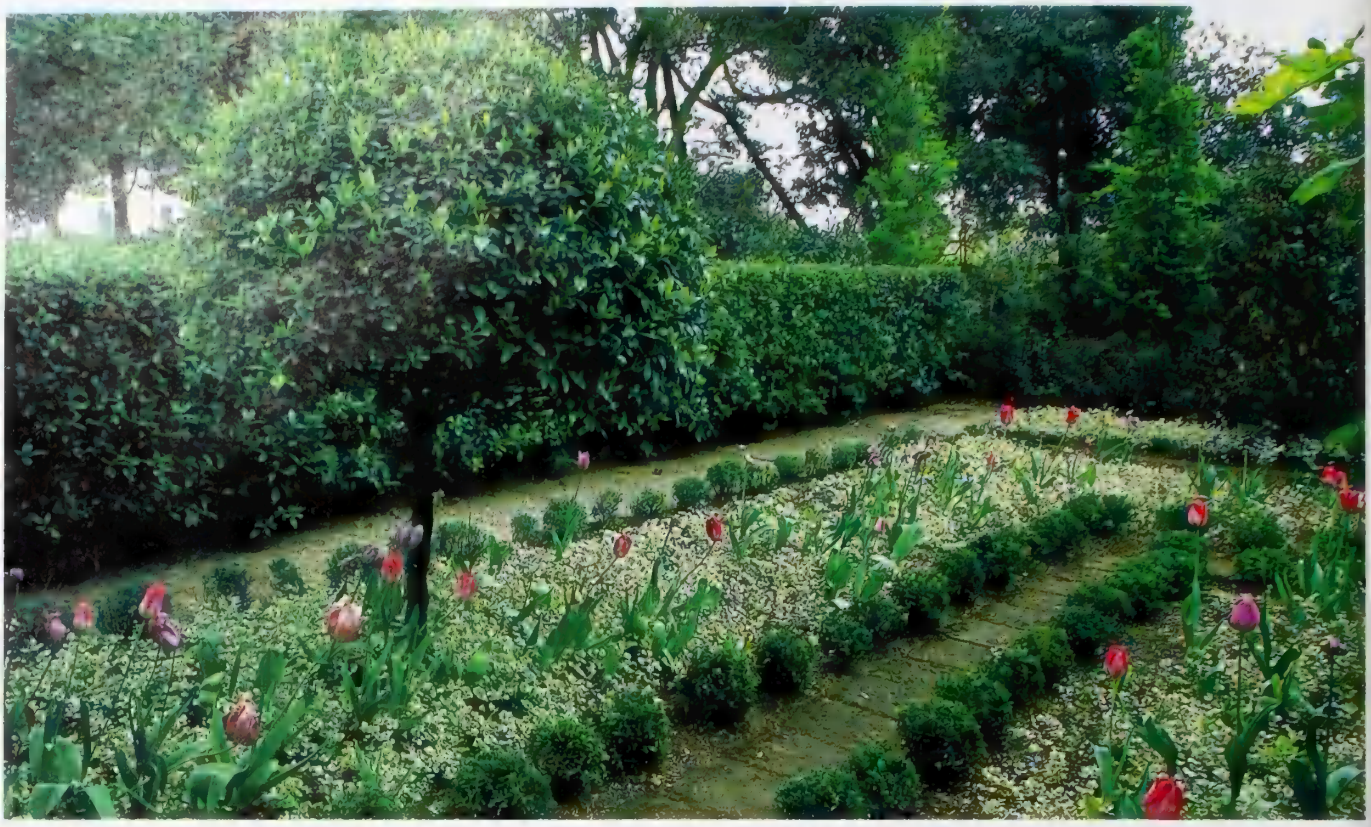
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# ITALIANS DISCOVER FLOWERS

*A festival near Rome reveals how many gardeners are breaking with the old tradition of green landscapes and becoming avid collectors of blooming plants*

By Catherine Calvert

**The classic Italian garden** has been a pattern for landscape designers since the Renaissance. Of the many visitors influenced by the clipped green hedges, sculptured stone walls, and fountains, Le Nôtre, mastermind of the grounds at Versailles, was the most famous, and Edith Wharton, author of *Italian Villas and Their Gardens*, the most eloquent. No one admired the formal green and gray landscapes more than Wharton, who explained them in her book: "Though it is an exaggeration to say that there are no flowers in Italian gardens, yet to enjoy and appreciate Italian garden craft one must always bear in mind that it is independent of horticulture. The Italian garden does not exist for its flowers and flowers exist for it. . . . This is no doubt partly explained by the difficulty of cultivating any but spring flowers in so hot and dry a climate, and the result has been a wonderful development of the more permanent effects [of] marble, water and perennial verdure."



With such a venerable tradition it's hardly surprising that modern Italians have not been, by and large, avid plantsmen. They like pots of geraniums on a balcony, garlands of wisteria wrapping an arbor, but a devotion to what Wharton called "successive pictures of flower-loveliness" has been slow to take root. Until now.

The crowds at "Spring at Landriana," a new gardening festival south of Rome established by the Marchesa Taverna, indicate that quite a few Italian gardeners are looking for more than geraniums and wisteria. Last April I sat in the marchesa's gardens, where the hum >

*Upon the hill at Landriana, 10 miles south of Rome, is the site of a flower festival each April. In one of Landriana's formal gardens, rows of clipped* Viburnum tinus *rise above pink tulips and* Glechoma hederacea *'Variegata'. Nurseries like this one from England pitch their tents in the meadow at Landriana.*




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*At Villa Lante (below), the glories of Renaissance gardening are on display; in this parterre arabesques of box swirl across the terrace. Owners of modern Italian gardens like San Liberato (above right) have not forsaken traditional elements—stone, water, greenery—in their passion for flowers. Above left: At Palazzo Patrizi foxgloves grow in a walled garden.*

among the blossoms was part bee, part visitor on the first day of the flower show. At this, the third annual festival, the crowd had come to marvel and to buy clematis, primroses, and hydrangeas at the white-tented stands in the meadow; to cluck at bunnies in a model garden, one of a dozen set up by nurseries; to wander from the marchesa's Valley of the Old Roses to the Magnolia Corner to the Grey Garden.

The marchesa has always shared the beauties of Landriana, thirty gardens that ramble round a gentle hill, encouraging visits, publishing a small guidebook. Three years ago she established the festival to bring together those who love plants as much as she does, a sort of mini-Chelsea, although she had never been to the London event. This year 10,000 people, mostly Italians, are expected over a period of three days, drawn by the chance to see Landriana in spring bloom, to view ten model gardens set up by growers, to visit the sixty-odd exhibitors who arrive with goods to show and sell, from bright red tractors to bougainvillea.



Today in the meadow, knots of women in good tweeds buy antique roses from a French grower. Their husbands, straw-hatted against the bright sun, clump together, sunglasses flashing as they talk, then lend a hand to their plant-burdened wives. Other couples stop and sigh at the winning model garden—a Mr. McGregor [illegible] with sprigs of lettuces and carrot tops, entered [illegible] where Wellington boots lie discarded in the [illegible]. As is an Italian festival, tents at the [illegible] are filled with [illegible] smell of espresso. Visitors pull up [illegible] vies of perennials, panini in one [illegible] duo.

This was our first stop in a few days devoted to visiting four estates near Rome. Patrizia Grigolo, a photographer and connoisseur of Italian gardens, was eager to show me both new and old landscapes—from Landriana, the most floriferous on our tour to Villa Lante, the most traditional, with stops between at San Liberato and Castel Giuliano.

"My family thought I was quite mad," says the marchesa, speaking in a fine English accent about transforming the wilderness that was Landriana three decades ago. She was sitting at her desk to welcome first a neighboring princess, then an English grower who had brought a truckload of primroses to his stand. Later there would be lectures to attend on such topics as clematis (by English grower Raymond Evison) and sun gardens (by an Australian garden architect), but now she had time to remember when she first saw the farmhouses and dusty acres her husband bought to pasture his cows.

"I didn't know anything, but I knew I wanted a garden, so little by little I learned." She read books and tried experiments, and the garden grew. "I didn't copy other gardens; I learned what our Mediterranean climate could support." Increasingly, she found plants from California, South Africa, and Australia that would thrive in this sunny region. She moved mountains of earth to put in a lake that provides water for the terraces and fountains. "After ten years Russell Page arrived for a visit. Until then I had amused myself, but he said I must get organized." Thus began the framework for the interconnected garden rooms with thematic plantings, although the designs have changed as the marchesa has tinkered with them.

She has also collected old roses, now head-high, >



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# CLARITIN®
brand of loratadine
# TABLETS, SYRUP, and RAPIDLY-DISINTEGRATING TABLETS

**BRIEF SUMMARY (For full Prescribing Information, see package insert.)**

**INDICATIONS AND USAGE:** CLARITIN is indicated for the relief of nasal and non-nasal symptoms of seasonal allergic rhinitis and for the treatment of chronic idiopathic urticaria in patients 6 years of age or older.

**CONTRAINDICATIONS:** CLARITIN is contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

**PRECAUTIONS: General:** Patients with liver impairment or renal insufficiency (GFR < 30 mL/min) should be given a lower initial dose (10 mg every other day). (See **CLINICAL PHARMACOLOGY: Special Populations**.)

**Drug Interactions:** Loratadine (10 mg once daily) has been coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies in adult volunteers. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on $QT_c$ intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These above findings are summarized in the following table:

Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After 10 Days of Coadministration (Loratadine 10 mg) in Normal Volunteers

| | Loratadine | Descarboethoxyloratadine |
|---|---|---|
| Erythromycin (500 mg Q8h) | + 40% | +46% |
| Cimetidine (300 mg QID) | +103% | + 6% |
| Ketoconazole (200 mg Q12h) | +307% | +73% |

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

**Carcinogenesis, Mutagenesis, and Impairment of Fertility:** In an 18-month carcinogenicity study in mice and a 2-year study in rats, loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies, pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (descarboethoxyloratadine) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and males and females given 25 mg/kg. The clinical significance of these findings during long-term use of CLARITIN is not known.

In mutagenicity studies, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (rat primary hepatocyte unscheduled DNA assay) or in two assays for chromosomal aberrations (human peripheral blood lymphocyte clastogenesis assay and the mouse bone marrow erythrocyte micronucleus assay). In the mouse lymphoma assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at an oral dose of 64 mg/kg (approximately 50 times the maximum recommended human daily oral dose on a $mg/m^2$ basis) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at an oral dose of approximately 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a $mg/m^2$ basis).

**Pregnancy Category B:** There was no evidence of animal teratogenicity in studies performed in rats and rabbits at oral doses up to 96 mg/kg (approximately 75 times and 150 times, respectively, the maximum recommended human daily oral dose on a $mg/m^2$ basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN should be used during pregnancy only if clearly needed.

**Nursing Mothers:** Loratadine and its metabolite, descarboethoxyloratadine, pass easily into breast milk and achieve concentrations that are equivalent to plasma levels with an $AUC_{milk}/AUC_{plasma}$ ratio of 1.17 and 0.85 for loratadine and descarboethoxyloratadine, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and descarboethoxyloratadine was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN is administered to a nursing woman.

**Pediatric Use:** The safety of CLARITIN Syrup at a daily dose of 10 mg has been demonstrated in 188 pediatric patients 6-12 years of age in placebo-controlled 2-week trials. The effectiveness of CLARITIN for the treatment of seasonal allergic rhinitis and chronic idiopathic urticaria in this pediatric age group is based on an extrapolation of the demonstrated efficacy of CLARITIN in adults in these conditions and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar to that of the adults. The recommended dose for the pediatric population is based on cross-study comparison of the pharmacokinetics of CLARITIN in adults and pediatric subjects and on the safety profile of loratadine in both adults and pediatric patients at doses equal to or higher than the recommended doses. The safety and effectiveness of CLARITIN in pediatric patients under 6 years of age have not been established.

**ADVERSE REACTIONS: CLARITIN Tablets:** Approximately 90,000 patients, aged 12 and older, received CLARITIN Tablets 10 mg once daily in controlled and uncontrolled studies. Placebo-controlled clinical trials at the recommended dose of 10 mg once a day [illegible] weeks to 6 months duration. The rate of premature withdrawal from these trials was approximately [illegible] both the treated and placebo groups.

[illegible] WITH AN INCIDENCE OF MORE THAN 2% IN [illegible] ALLERGIC RHINITIS CLINICAL TRIALS IN PATIENTS [illegible] OF AGE AND OLDER

[illegible] PATIENTS REPORTING

| [illegible] | [illegible] PLACEBO | CLEMASTINE 1 mg BID n = [illegible] | TERFENADINE 60 mg BID n = 684 |
|---|---|---|---|
| Headache | [illegible] | [illegible] | 8 |
| Somnolence | [illegible] | [illegible] | 8 |
| [illegible] | [illegible] | [illegible] | 3 |
| Dry Mouth | [illegible] | [illegible] | 3 |

Adverse events reported in placebo-controlled chronic idiopathic urticaria trials were similar to those reported in allergic rhinitis studies.

Adverse event rates did not appear to differ significantly based on age, sex, or race, although the number of nonwhite subjects was relatively small.

**CLARITIN REDITABS (loratadine rapidly-disintegrating tablets):** Approximately 500 patients received CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) in controlled clinical trials of 2 weeks' duration. In these studies, adverse events were similar in type and frequency to those seen with CLARITIN Tablets and placebo.

Administration of CLARITIN REDITABS (loratadine rapidly-disintegrating tablets) did not result in an increased reporting frequency of mouth or tongue irritation.

**CLARITIN Syrup:** Approximately 300 pediatric patients 6 to 12 years of age received 10 mg loratadine once daily in controlled clinical trials for a period of 8-15 days. Among these, 188 children were treated with 10 mg loratadine syrup once daily in placebo-controlled trials. Adverse events in these pediatric patients were observed to occur with type and frequency similar to those seen in the adult population. The rate of premature discontinuance due to adverse events among pediatric patients receiving loratadine 10 mg daily was less than 1%.

ADVERSE EVENTS OCCURRING WITH A FREQUENCY OF ≥ 2% IN LORATADINE SYRUP-TREATED PATIENTS (6-12 YEARS OLD) IN PLACEBO-CONTROLLED TRIALS, AND MORE FREQUENTLY THAN IN THE PLACEBO GROUP

PERCENT OF PATIENTS REPORTING

| | LORATADINE 10 mg QD n = 188 | PLACEBO n = 262 | CHLORPHENIRAMINE 2-4 mg BID/TID n = 170 |
|---|---|---|---|
| Nervousness | 4 | 2 | 2 |
| Wheezing | 4 | 2 | 5 |
| Fatigue | 3 | 2 | 5 |
| Hyperkinesia | 3 | 1 | 1 |
| Abdominal Pain | 2 | 0 | 0 |
| Conjunctivitis | 2 | <1 | 1 |
| Dysphonia | 2 | <1 | 0 |
| Malaise | 2 | 0 | 1 |
| Upper Respiratory Tract Infection | 2 | <1 | 0 |

In addition to those adverse events reported above (≥ 2%), the following adverse events have been reported in at least one patient in CLARITIN clinical trials in adult and pediatric patients:

*Autonomic Nervous System:* Altered lacrimation, altered salivation, flushing, hypoesthesia, impotence, increased sweating, thirst.

*Body As A Whole:* Angioneurotic edema, asthenia, back pain, blurred vision, chest pain, earache, eye pain, fever, leg cramps, malaise, rigors, tinnitus, viral infection, weight gain.

*Cardiovascular System:* Hypertension, hypotension, palpitations, supraventricular tachyarrhythmias, syncope, tachycardia.

*Central and Peripheral Nervous System:* Blepharospasm, dizziness, dysphonia, hypertonia, migraine, paresthesia, tremor, vertigo.

*Gastrointestinal System:* Altered taste, anorexia, constipation, diarrhea, dyspepsia, flatulence, gastritis, hiccup, increased appetite, nausea, stomatitis, toothache, vomiting.

*Musculoskeletal System:* Arthralgia, myalgia.

*Psychiatric:* Agitation, amnesia, anxiety, confusion, decreased libido, depression, impaired concentration, insomnia, irritability, paroniria.

*Reproductive System:* Breast pain, dysmenorrhea, menorrhagia, vaginitis.

*Respiratory System:* Bronchitis, bronchospasm, coughing, dyspnea, epistaxis, hemoptysis, laryngitis, nasal dryness, pharyngitis, sinusitis, sneezing.

*Skin and Appendages:* Dermatitis, dry hair, dry skin, photosensitivity reaction, pruritus, purpura, rash, urticaria.

*Urinary System:* Altered micturition, urinary discoloration, urinary incontinence, urinary retention.

In addition, the following spontaneous adverse events have been reported rarely during the marketing of loratadine: abnormal hepatic function, including jaundice, hepatitis, and hepatic necrosis; alopecia; anaphylaxis; breast enlargement; erythema multiforme; peripheral edema; and seizures.

**OVERDOSAGE:** In adults, somnolence, tachycardia, and headache have been reported with overdoses greater than 10 mg with the Tablet formulation (40 to 180 mg). Extrapyramidal signs and palpitations have been reported in children with overdoses of greater than 10 mg of CLARITIN Syrup. In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary.

Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

No deaths occurred at oral doses up to 5000 mg/kg in rats and mice (greater than 2400 and 1200 times, respectively, the maximum recommended human daily oral dose on a $mg/m^2$ basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a $mg/m^2$ basis.

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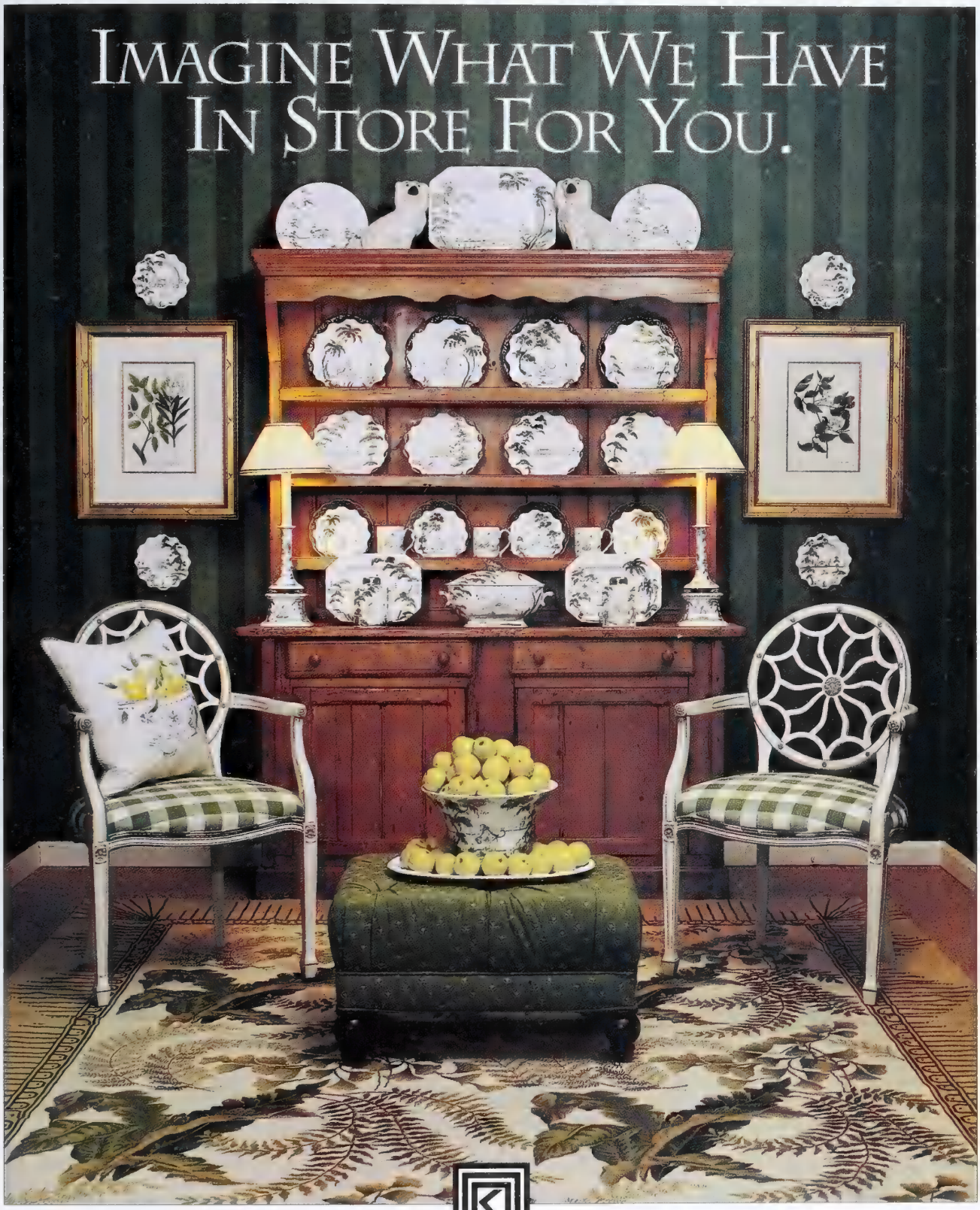
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**CLARITIN REDITABS (loratadine rapidly-disintegrating tablets)** are manufactured for Schering Corporation by Scherer DDS, England.

U.S. Patent Nos. 4,282,233 and 4,371,516

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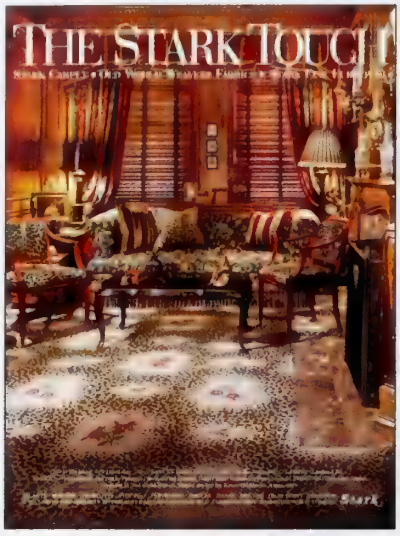
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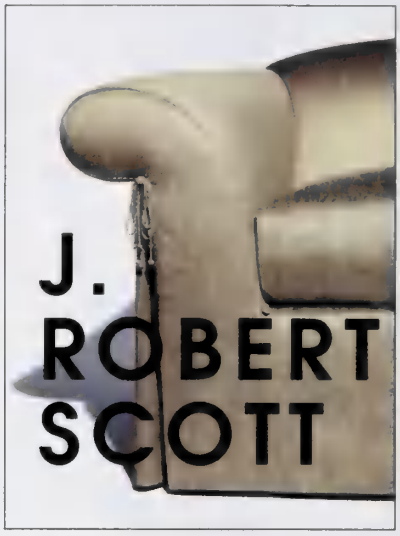
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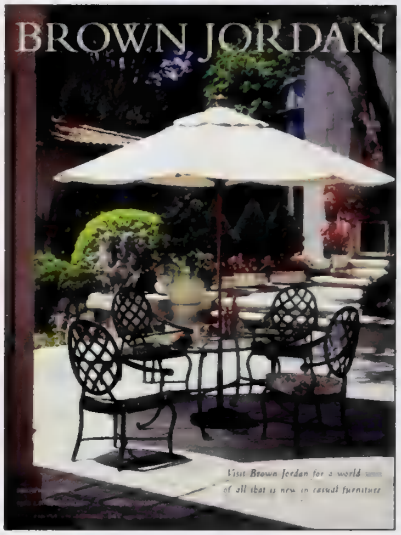










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that send drifts of blossoms like pink snowbanks down the valley, camellias by the dozens, forty types of hostas. "And I have started a new garden, an Italian cottage garden, where I plant just one or two of something to see what happens," she says, her eyes bright with the joy of discovery.

Next morning, we headed farther north into the region of Lazio. From the flats along the sea we drove through gentle hills, in air thick with birdsong. These are small hills, shaped as if a child had patted them into being, with lakes scattered among them, pale gray discs of water set in fields of green.

The estate of San Liberato, with another Russell Page garden, perches above Lake Bracciano in a wide swath of lawn. At its heart is a 9th-century church, all that occupied the site in 1965 when Count and Countess Sanminiatelli came here to restore the church, build a house, and work with Page. By 1975 everything had taken shape, and the garden stands today in nearly the same form. It has been said that San Liberato is a model for a new sort of Italian garden where formal elements of water and stone combine with romantic plantings. Traditional terraces front the house, but the steps cascading to a fountain are lined with roses ready to spring into bloom. In an informal area rosemary hedges border a tangle of vinca and tulips.

The count found the grounds a perfect place to explore his interest in botany, and the garden is as much a lexicon of trees as it is of flowered terraces. The original chestnut grove provides a backdrop for specimen trees in every shade of green—sequoias, pines, Himalayan cedars—with blooming cherries, magnolias, and Japanese maples for counterpoint.

A much newer garden is growing in the village of Castel Giuliano. Here the road ends at the castle gates that have loomed over the town since the 16th century, when the Patrizi family built a gray stone palace. Virtually uninhabited until the latest marchese arrived in the 1980s, the Palazzo Patrizi is a tall, squared-off presence, its angles softened by Virginia creeper and climbing roses.

Once the castle was restored and made into a family home, Umberta Patrizi turned her clever hands to the garden. The spaces are vast, and in seven years she has planted more than 1,000 roses, one of the largest collections in Italy. In the courtyard between the palace and the estate's farmhouses she set out white *Clematis montana* and white climbing roses by the dozens. Visitors can often find the marchesa in her boots and jeans by the fountain, where cuttings and slips sit in jars, waiting their transplanting, as she constantly tries out new ideas, new colors, new plant combinations. This is a romantic place to roam, the cultivated garden clinging to the hillside above a sea of trees, the broad lawn tumbling from the castle keep where umbrella pines stand sentinel.

Our last stop was Villa Lante, an especially fine example of an early Renaissance garden, which has capped its hillside for four hundred years. Here the rich and powerful Cardinal Gambara set out his pleasure grounds, designed most probably by the architect Vignola. On a day when the mists were gathering and the trees were dripping to rival the fountains, we followed the village families out for a Sunday stroll at Villa Lante. Severely architectural and geometric, this is a garden that shows how many variations can be worked with stone, green trees, shrubs, and the trickle and cascade of water. We climbed to the top of the hill, where the Fountain of the Flood begins its passage, gushing as it flows from the mouth of a stone crayfish, streaming by the Cardinal's stone dining table, where a channel on top holds water for cooling wine bottles, to an enormous pool that occupies the last parterre. Surrounding the bottom pool are clipped box hedges in patterns, like a stencil laid on the earth, an intricate green-on-green design, subtle as damask.

Villa Lante was one of the gardens that so captivated Edith Wharton she went home and planted her own version in Massachusetts. But she couldn't resist adding phlox, delphinium, hollyhocks, and snapdragons, "a mass of bloom," as she described it, to the gray and green landscape—just like the Italian gardeners of today. ■

*The work of the Marchesa Taverna at Landriana, and the festival, will be carried on by her four daughters after her sudden death in December. This year's festival will take place April 17, 18, and 19. For more information, call 011-396-687-6333.*

*Catherine Calvert is an American living in London.*

## GARDEN VISITING

Along with a new passion for flowering shrubs and perennials, Italian gardeners are showing more interest in opening their gates to the public. Two guides tell you how and when to visit. *The Garden Lover's Guide to Italy*, one of a new series published by Princeton Architectural Press (with separate volumes for gardens in Britain, France, and Germany, $20 each), includes more than 100 of the best, with the history and horticulture of each amply described by Penelope Hobhouse. *Historic Houses & Gardens, Open to the Public in Italy* (published by Fondo per L'Ambiente Italiano) lists 1,200 places. Descriptions are brief, but gardens of historic and botanical interest are starred and driving directions are helpful. Available at newsstands in Italy.

To see the gardens Edith Wharton liked best, use her own book as a guide (*Italian Villas and Their Gardens*, first published in 1904 and reissued by Da Capo Press, $17), or join a tour. Of the eleven gardens on Travel Time's May tour, "In the Footsteps of Edith Wharton," seven are not usually open to the public. For a brochure, call 800-621-4725. The Cooper-Hewitt National Design Museum in New York offers a Wharton trip for two weeks in September. For information, call 212-849-8390.



# METAL URGES

*This month, an exhibition of vases highlights the mind, muscle, and mettle of today's fine-caliber craftsmen*

By Stephanie Rank

***Two of a special group of limited-edition metalwork vases selected for presentation at the Sculpture, Objects and Functional Art Exposition: Star Star (above), a sensuous 8-inch-high orb of sterling silver by C. Greg Wilbur; and Vellum, a sleek 41-inch scroll of copper by Jonathan Bonner.***

**"I love this form**—it's absolutely pure," says C. Greg Wilbur, one of the country's most accomplished raised-metalwork artists and the creator of Star Star (above left). In his studio in the Hawthorne neighborhood of Portland, Oregon, Wilbur describes coaxing the sensual, softly rounded shape from a flat 20-gauge sheet of sterling silver, a task that required a month of hammering on different stakes to achieve. "I'm constantly amazed at what a metal can do," he says with passion.

Star Star is representative of a highly anticipated group of metalwork vases to be shown from April 8 to 12 at the fifth annual Sculpture, Objects and Functional Art Exposition (SOFA), which will be held at New York's Seventh Regiment Armory. The vase exhibition started with an open call issued nationwide by Nancy Yaw, a crafts connoisseur and gallery owner in Birmingham, Michigan, to any and all artists working in metal to design and produce a functional vase for the show ("the most ubiquitous shape I could think of," she explains) that could be produced in a limited edition of ten. Anticipating about thirty submissions, Yaw was astonished and delighted to have to draw the line at 130 vases which, she says, are as widely varied in price ($375 to $5,200) as in concept. Yaw also called on well-known sculptor Jonathan Bonner of Providence, Rhode Island, to contribute a vase. His response: Vellum, right, a willowy copper wand 41 inches high. "The vases are all very strong," says Yaw. "The diversity is amazing."

Along with these extraordinary metalwork vases, many examples of the finest glass, fiber, and ceramic art made today will be on hand at SOFA, gleaned from fifty top galleries around the world. "I think the high quality of things in the show will be a surprise to many people," says American Craft Museum director Holly Hotchner. An opening-night preview on April 8 will benefit the museum and is being cochaired by two museum board members, collector Ann Rooke-Ley Berman and Jack Lenor Larsen, the eminent textile designer and organizer of LongHouse, a foundation in East Hampton, New York, devoted to the conservation and study of crafts. "The high caliber of crafts being done today creates an opportunity for new collectors," adds Hotchner. "Items by undiscovered artists can still be very affordable." ■

*The Sculpture, Objects and Functional Art Exposition is held two times a year, in Chicago in the fall and in New York in the spring.*

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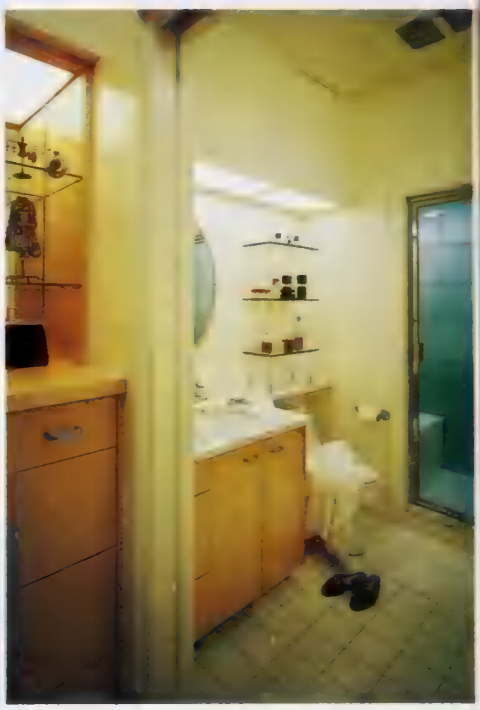


# MATERIALS GIRL

*A California writer specified stainless-steel and wood in her kitchen and bath—and left all other decisions to her able architect*

By Heidi Lender





*Out went the standard kitchen cabinets (top). The high ceiling permitted a second tier of storage in the redesigned room (above left). The remodeled bathroom (above right), with matte white tiles and marble-topped maple vanity, has a blue-hued steam shower. Wire-cable and glass shelves keep the look light.*

**When Nicola Miner bought her first apartment** three years ago in San Francisco's posh Pacific Heights neighborhood, there was one big—and very brown—blemish: the kitchen. "It was an ugly seventies kitchen," says the 28-year-old freelance journalist, who fell in love with the condominium's high ceilings, Victorian details, and backyard garden. "The appliances were old, there was no counter space, and it was just not a fun place to cook."

The master bath didn't have much going for it either. Square footage wasn't the problem—the bathroom and a walk-in closet separated by an L-shaped corridor totaled 150 square feet—but the layout was awkward, resulting in wasted space. The bathroom did not even have a tub.

Once Miner decided to remodel, she didn't have to look far for help. She snatched Marc LaRoche, a San Francisco- and Seattle-based architect, from her mother's second home project in Napa Valley. With little remodeling experience but great trust in her family's architect, Miner left the design in LaRoche's hands. Her one request was that he use wood and stainless steel.

"I wasn't interested in reproducing a Victorian kitchen or bathroom," says LaRoche. "This was more about doing something of our time."

The architect opened up the 105-square-foot kitchen to the dining area with double etched-glass doors. A stainless-steel Thermador range sits front and center. LaRoche exposed its exhaust duct and added a quilted stainless-steel backsplash for texture. He replaced extra doors leading to the back porch with new windows, under which he installed a stainless-steel counter with an extra-wide sink and Miele dishwasher. The opposite wall holds more counter space and a SubZero refrigerator/freezer. Bird's-eye maple cabinets with stainless-steel pulls add warmth and sparkle.

LaRoche had to expand the bathroom to make way for a tub, gaining space from the corridor. He also carved a bigger shower out of dead space that he excavated behind the original one. Now, says LaRoche, "The kitchen and bathroom are the little jewel boxes of the apartment." ■




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# MIDDLE-CLASS MODERNISM

*The affordable open-plan houses built by Joseph Eichler in the fifties and sixties were beloved by their original owners. Today a new generation of fans flourishes*

By Deborah Michel

**I had never heard** of Joseph Eichler until I saw his name scrawled on the corner of a fact sheet for the house my husband and I were thinking of renting just outside of Palo Alto in northern California. He was the architect, I assumed, as I wandered through the boxy post-and-beam rental that looked unprepossessing from the street. The bedrooms were on the small side, the kitchen linoleum looked shabby, and the acoustic tiles on the ceiling were ready to fall down. But the back of the L-shaped structure was practically all windows and glass doors, and the house seemed to expand into the large, inviting backyard.

That night, tired of scanning real estate ads on the Internet, I typed in "Eichler" on a whim, and came up with an entry called "The Eichler Network." Intrigued, I clicked on it (www.eichlernetwork.com) and entered an entire world of Eichler, one filled with Eichler history, Eichler lore, Eichler owners sharing tips on how to keep Eichler flat-roof homes from leaking, Eichler specialists on updating Eichler kitchens and maintaining the radiant-heat floors.

Joseph Eichler, I learned, was not an architect after all. He was a businessman who had run his wife's family's dairy business. But a brush with great architecture changed his life. In 1942 Joe Eichler rented a Frank Lloyd Wright house in Hillsborough, California. He didn't even *know* it was a Wright house at first, but he fell in love with modern architecture.

A few years later when the family dairy was sold, Eichler ended up in the subdivision housing business during California's postwar boom years. Remembering his Wright house—which he had since learned was one of the architect's low-cost Usonian designs—Eichler wondered why he >

***A wall of glass is all that separates inside and outside in this 1959 Eichler in Sunnyvale, California. Designer Matt Kahn filled models like this one with up-to-the-minute furnishings.***

couldn't build like that. He had been working on and off with San Francisco architect Robert Anshen on a house for his own family, and it was Anshen who, in 1949, provided the floor plans for a three-bedroom, one-bathroom model. The Eichler home was born—for under $10,000. "It wasn't that the architecture was that revolutionary," explains historian/architect Paul Adamson, who with the Eichler Network's Marty Arbunich is working on a book about Eichler. "That sort of modernist vernacular had been around since the twenties. But Eichler took this elite, avant-garde architectural concept and made it affordable to ordinary people."

Today there are over 11,000 Eichlers in northern California, from Marin to Sacramento to Palo Alto to San Jose. (There are another 500 or so in southern California, in Orange County and Thousand Oaks.) Over the years Eichler Homes was in business, from 1949 to 1967, Eichler worked with three sets of architects: Anshen & Allen, Los Angeles–based Jones & Emmons, and Claude Oakland. Atriums were added, as were more bedrooms and bathrooms; a double-A-roofed model was developed. Eichler hired leading Californian landscape architects such as Thomas Church to work on subdivision models, which Bay Area designer Matt Kahn furnished with Herman Miller and Knoll furniture.

But Eichlers weren't, and aren't, for everyone. When they were first being built, the houses appealed to only about 5 percent of those who came to look, estimates Catherine Munson, a longtime Eichler salesperson, who has lived in Eichlers for over forty years. "The main thing about Joe Eichler," recalls Munson, "was his integrity." At this time (prior to anti-discriminatory housing laws), most builders simply did not sell subdivision houses to non-whites, and the government did not insure home loans to African-Americans, but Eichler sales were determinedly color-blind. Says Munson, "Eichler felt, and there was the general sense, that people who bought Eichler homes tended to be more educated, sophisticated, artistic—more free-thinking. He was proud of that." ■




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*Classic designs still in production (from top): 1965 Unikko poppy fabric; 1964 wavy Lokki pattern on tote bag; 1981 Nauru square fabric in new colors; Skooli bowl, introduced in clear glass in 1955, now in frosted colors. New directions: chunky votives; Paratiisi, Taika, and Terttu bedding at Crate & Barrel stores nationwide.*

# BIGGER, BOLDER

*Marimekko made a splash back in the 1960s by treating textiles as an art form. Now a whole new generation is getting the exuberant message*

By Christine Pittel

**A ceiling-high crimson S-curve** on a curtain, a black dress dotted with chrome yellow ovals a foot wide, men's shirts audaciously striped in pink and lime—back in the 1960s, Marimekko converted an adventurous front line of the American public to its clean, fresh, and fanciful brand of Finnish design.

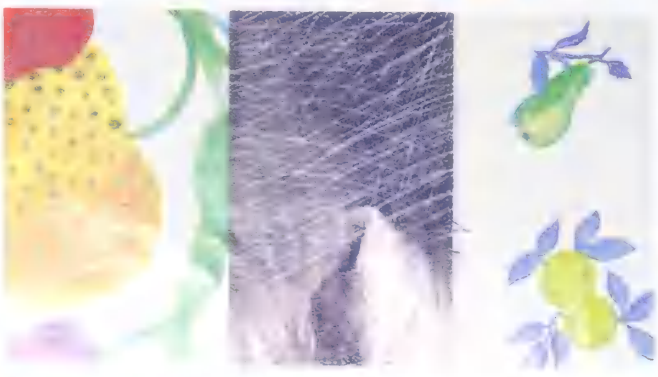
Led by the charismatic Armi Ratia, the company initially just printed pure cotton textiles. One reason the fabric looked so different from anything else around was Ratia's habit of hiring fellow art school graduates, friends who were painters and graphic artists, to create the patterns. Then, to show people how to use these unconventional large-scale prints with plenty of white space, Marimekko stitched up a few simple dresses based on artist's smocks. When Jacqueline Kennedy bought seven and was photographed in them during the presidential campaign, a cottage industry was transformed.

The company expanded, eventually branching into menswear, children's clothes, housewares, bedding, wallcoverings—all inspired by Ratia's conviction that good design should be a way of life. The style—simultaneously naive and sophisticated, romantic and radical, decorative and ascetic, homely and avant-garde—fit the zeitgeist of the times. Then tastes changed. Decorators in the 1980s were more enamored of cabbage roses. After Ratia died in 1979, the company was eventually sold to a conglomerate, and the respect and appreciation she instilled for her team of designers diminished.



But now another woman with a vision has bought Marimekko and is determined to restore its former luster. Kirsti Paakkanen, after one career running a successful advertising agency, has now embarked on a second. "Like all Finns, I was very proud of Marimekko in the 1950s and 1960s," she explains. "It combined artistry and functionality in a way that had not been seen before. There is no need to change the fundamental character of Marimekko design, but we must interpret it in new ways."

Paakkanen has launched new products, and last year sales soared. A line of bedding just debuted exclusively at Crate & Barrel stores. In a nod to the past, Paakkanen has resurrected and recolored some of the classic patterns. But moving forward is her focus. As she says, "I want to give plenty of room to young designers who have the power to see how the future will look." ■



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# DAPPLING IN DESIGN

*Leading '50s designer Richard Schultz, known for his clean-lined outdoor furniture, experiments today with softer, romantic forms*



By Pauline Pinard Bogaert

**Award-winning designer Richard Schultz** wasn't content to rest on his laurels. Instead this septuagenarian sat in the garden of his 200-year-old Pennsylvania house studying the way light filtered through the shrubs. In 1992 he decided to capture that dappled quality in outdoor furniture. He punched irregular holes in sheets of anodized aluminum; shaped chairs, benches, and tables; and called his new line Topiary.

The romantic, nature-inspired look of the Topiary collection is a departure from the clean lines of Schultz's fifties and sixties designs, such as the Dacron/polyester mesh-covered chairs and chaises of his famous Leisure Line, launched in 1966 by Knoll. The Indiana-born Schultz went to Knoll in 1951 because it was one of the few companies producing modern furniture. There he became a protégé of Harry Bertoia. In 1960 he designed his Petal table to go with Bertoia's wire Diamond chair and won an award from *Industrial Design* magazine. Schultz followed that in 1963 with a cushion-covered chaise on wheels, now in the permanent collection of New York City's Museum of Modern Art. He left Knoll in 1972 to work on his own.





*The designer (right) shares a page with his furniture from the fifties and sixties, including the Leisure Line, reissued by Richard Schultz Design as the 1966 Collection. Top: Schultz's 1960 Petal tables. Aluminum drapes like cloth on 1997 Topiary table (above right), which can be paired with stacking chairs (above). Topiary bench (below).*



Today his son, Peter Schultz, a New York city architect, is his partner in Richard Schultz Design in Palm, Pennsylvania. In addition to the twelve-piece Topiary collection, available through designers and architects ($550 for a stacking chair, $1,595 for a bench), they are working on outdoor furniture made of teak or cedar, one line with lattice and the other with slats. Always researching new materials, Schultz is looking at the possibilities of molded plastic made from recycled milk containers. "They have not done good things with it yet," he declares, seated at his workbench and surrounded by tiny models of his furniture. "New materials generally give products new forms. This technology frees you to develop fresh ideas." ■

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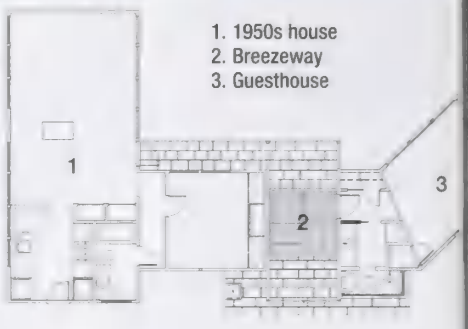
# ECHO CHAMBERS

*An inspired addition in Austin, Texas, reflects the details and Japanese roots of a 1950s house*

By Lisa Germany








*A Japanese-inspired breezeway (above) connects Heather McKinney's shaded guest quarters, on the left, and her 1950s house, on the right. The plan (above right) shows how the addition was angled for privacy. The architect endowed the guest bedroom (top right) with the four-foot windows and sloping ceilings of exposed wood in her original house.*

**Architect Heather McKinney** knows which way the wind blows, which is one reason why the addition she recently gave her 1958 house in the hills west of Austin is so successful. Sensitive to her native Texas landscape, she channeled the southeasterly currents wafting across her land into a tall breezeway and through the 300 square feet of her new guesthouse.

"People become attuned to their houses over time," observes McKinney, and in the $50,000 addition she found herself responding positively to the very details that did not enchant her when she bought her house in 1984. Then she had been attracted to its small size (780 square feet) and the rugged property. Twelve years later, the house had worked a bit of magic on her.

By then she had begun to appreciate the way the original designer, local architect Madison Mills, framed out his four-foot-wide modular windows so that no trim was required. She found herself admiring how elegant the thin, economical wall panels looked when their lines could be followed downward from the ages of exposed ceiling beams. The power of the harsh Texas sun had been blunted through high clerestory windows on the house's eastern side and deep eaves on its western side. When the time came to remodel, she consulted the original plans Mills's son had given her years earlier. "I felt like continuing rather than corrupting what had been done," she says.

McKinney planned her new guesthouse as a separate structure, siting it in a grove of oak trees across a small patch of lawn from her living room. By placing it at a slight angle, she assured privacy for herself and her visitors without cutting off the view between the buildings entirely. "When I'm a guest," McKinney says, "I wonder if my hosts are up—if I make a cup of coffee, will I wake them up? In this case, people can get signals." The guest quarters consists of a 192-square-foot bedroom and a bath. For the floors, the architect chose the same black-stained concrete that runs throughout the forty-year-old house.

A tall, skeletal breezeway connects the guest wing with the house. Its open gable rafters, supported by slender legs, allude to the Japanese architecture that so influenced modern design of the 1950s. With the breezeway, McKinney made explicit the subtle Orientalism of her house and the guest quarters that mirrors it. But if there is something truly Zen-like in her design, it is the way the sun is filtered through open rafters and the breeze is welcomed inside. ■



# IT TOOK A MONTH OF SATURDAYS TO FIND THE PERFECT CHAIR. BUT ONLY ONE TO FIND THE PERFECT KITCHEN.



*She enjoyed the hunt as much as anything else. But when she saw that chair, peeking out from under a pile of red velvet curtains, she knew it was over.*

*As for her husband, he'd already done his part: hooked them up with a new range and refrigerator. Wasn't his fault it only took one day. But since Jenn-Air's known for making top quality appliances, there really wasn't much point looking anyplace else. Even she could see that.*

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# GOOD THINGS LAST

**I'm feeling a little like** the woman who got all dressed up to go to an important party and ran into three other guests in her Adolfo dress. My story isn't about a dress, of course, but a piece of furniture, specifically a cabinet by the illustrious designer T.H. Robsjohn-Gibbings. In the late 1980s my wife, Jane, and I bought our cabinet, a handsome walnut storage piece designed by Robsjohn-Gibbings in 1950, at the Fifty/50 Gallery in New York. Almost ten years later, at the most recent High Point furniture market, our editorial team went to the Bexley Heath showroom and saw among their new introductions a TV cabinet based on the storage piece in our bedroom. Then, only a few months later, Jane and I were at the annual Modernism show in Manhattan and saw an original cabinet just like ours for sale. Finally, just the other day, researching another project here at the magazine, I happened upon some of House Beautiful's early coverage of Robsjohn-Gibbings in the May 1950 issue.

Of course I couldn't resist checking the original price of my cabinet when it first appeared in print. In 1950 the price was $875 (considered expensive at the time). When we bought our piece forty years later, we paid $5,000 (considered expensive by us at the time). Bexley Heath's new cabinet based on the same design costs approximately $8,000, and the early example at the Modernism show was offered for $14,000.

Who says furniture is not a good investment?

These days everyone in the design world is talking retro, which happens to be reflected in the saga of my cabinet. Retro is the word for modern American designs from the richly productive middle years of this century, and it's a key word for this issue. Our Style Beat pages report on where you can find '50s, '60s, and '70s home furnishings today. In one of our remodeling stories you will see a 1963 ranch furnished with some early Robsjohn-Gibbings designs. And our decorating pages include pieces by Finn Juhl first introduced by Baker Furniture in 1951 and newly reissued, as well as French superstar Jacques Grange's take on French modern in his collection for the John Widdicomb Company.

We should really offer a prize for the person who finds the most retro examples in this magazine. Better yet, find one for yourself at a flea market, as Robert and Kay Lautman did. A rare early 1950s storage unit by Charles and Ray Eames stands in the house they have been remodeling for over two decades (page 131). It's the retro treasure this particular editor would most like to find for himself. Happy hunting to us all.

Louis Oliver Gropp

EDITOR IN CHIEF

# EASY RIDER

*Abandoning the damask and gloss of her usual arena, designer Mary Douglas Drysdale proves that with stencils, stars, and plenty of Americana, a city girl can take to country like her horses take to sugar*

By Carol Prisant  Photography by Thibault Jeanson
Produced by Sarah Kaltman Cantor



*Antique American furnishings—a lolling chair (near right), banister-back side chair, tea table, sofa, and wing chair—are naturals for Mary Douglas Drysdale's small, light living room. In the evening, Drysdale illuminates it with candles. During the day, it is enlivened by the hues of Amish quilts, rag rugs, and Gracie, the Great Dane.*



In the gentle hills surrounding Mary Douglas Drysdale's tiny house in Pennsylvania's Amish country, there are no adorable restaurants selling shoo-fly pie and apple pandowdy, no cunning antiques shoppes (no tacky junk shops, either), and no swanky people—for miles and miles around. There are only endless fields, clusters of cows ruminating around stony creeks, and all-importantly, horses, several of which are hers. "My friends here," designer Drysdale says delightedly, "are all farmers or horse people. They couldn't care less about Wall Street or the world of interior decoration." Amazing. For Drysdale, in her Other Life, is the antithetical farm girl—purely New York/Washington chic: articulate, coiffed, and known for her black-tie, classic style. Here, she uses ornamental black tie-rod stars (the rods are made to hold brick walls together) as art objects.

Drysdale didn't even like the landscape—at first. "It's hardly manicured," she grimaces. "If I'd been looking for a typical country house there were hundreds of choicer spots." But here is where she moved, just to be near her dressage trainer. And though her archetypal Pennsylvania stone house *is* 18th century, it was worse than most standard "befores" when she found it. Fireplaces had been callously ripped out. Moldings (if there ever had been any) were gone. Improbable acoustical tile dulled both the ceilings and spirits of the prospective occupant. Still, what red-blooded design person has ever been known to resist the call of the needy wreck—even the plain-Jane kind?



So rolling up her sleeves, Drysdale tackled the wiring, plumbing, and the usual major appliances. When she found that nest of snakes in the basement, though, the washer/dryer virtually flew up to the second floor and hid in the closet of her oversize bedroom-bath. Only then, having distanced herself from the indigenous wildlife, did she take on the "easier" tasks—like tearing down the wall that cramped the living room's style, and punching three doors through the stone exterior. The resultant symmetrical doorways re-created the original fenestration of the house, (actually, two windows and a door), and they open to her long, narrow kitchen instead of to the previous back porch. Cabinets in the kitchen are "acid orange," a color specific to the Amish quilts that dot the house like fluid art, dappling white chairbacks and crewel-covered beds. Lightly stained wide-pine boards replace rotten floors, and antique-style paneling lends its high-style starch to freshly painted plaster walls. The look is "disciplined country," formalized and trained—as horses are in the steps of dressage.

With the removal of the awful ceiling tile, rough-hewn beams emerged, to be limed, daubed in layers with four different shades of white (Drysdale did this dirty work herself), rubbed for a touch of age—and stenciled. Stenciling, in its orderly way, runs rampant here, galloping across window casings, down door paneling, up the uncarpeted stairs and around the floorboards—all in Pennsylvania designs, all in documentary colors. And the field horses stay dry in Drysdale's star-and-dot-stenciled "run-in shed." The stenciling pleases her Amish neighbors enormously—they think it's wonderful and appropriate. (Some friends think she's stencil crazy.)

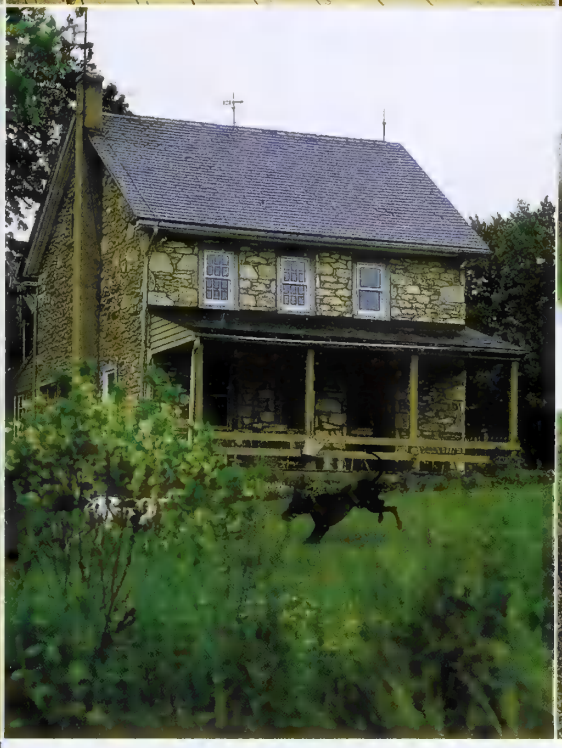
The house is so tiny, however, that only her more adventurous friends come to visit—"those who don't mind sharing a bathroom." She has installed big and little mirrors in key spots to enlarge the compact structure, but it's so small that the modest deck Drysdale added is larger than the footprint of the house. On nice days, she likes to "enlarge" it even more by throwing open doors and windows—thereby allowing her three Great Danes (as close to a horse as dogdom gets) to lope freely through rooms furnished in fine period American furniture, or to flop on her silk-hung bed.

Well, what a long way she's come—to maple tables, rag rugs, and redware—from recamier chaises, Grecian swags, and Doric columns. (Though there *is* a column—a monument to a former wall.) What an about-face. Was it hard? "When I was younger," Drysdale says, "I was more opinionated—always going around saying 'This is right. This is wrong. This doesn't work.' Eventually, I realized that if I wanted to work in design I was being far too arrogant. Designers are not, after all, *artistes*. We work for others. And I've come to see that there are very few things that aren't—or can't be—beautiful." She smiles. "It's mostly a question of context."

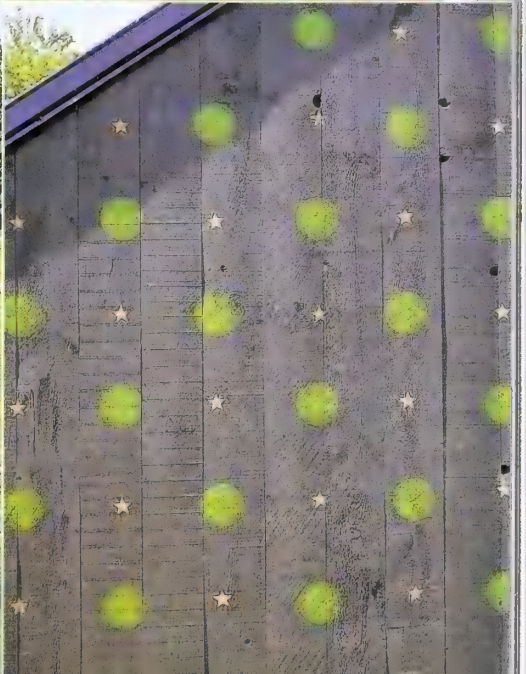
***Next to an antique rooster weathervane (above) is a framed tin cutout once used for making quilt patterns. Opposite, clockwise from upper left: Builders' tie-rod bolt stars and rosettes, lacy hot-air grilles, and a dartboard adorn the stairwell. In the upstairs hall, a modern sunburst mirror shines above a small 19th-century painted and stenciled chair. The dining table on the deck, surrounded by several early chairs, gets daily use in fine weather. Drysdale, with her international-caliber horse Cidor and dog Reuben. Drysdale's first attempt at stenciling with a nineties twist. The "run-in" shed, site of the stenciling, is where horses shelter from the weather. The designer herself laid the flagstone path to the breezy front porch. A door to the second floor is stenciled, and each stair tread is grain-painted a bit differently. Center: Drysdale is sad that her modest 18th-century stone house has some replaced windows, but she likes the "slatelike" roof, but she rejoices that traffic on the nearby road is mostly horse-drawn.***













*Stenciling enlivens the beams and the casings on three symmetrical doorways that the designer placed as carefully as Andrea Palladio would have. They lead to a kitchen inhabited (along with the pots and pans) by a decorative cow weathervane and a carved wood eagle. Reproduction side chairs wear cream-on-cream crewel aprons. A column marks the site of the old living room wall.*







*In her newly expanded bedroom, Mary Douglas Drysdale dresses the bed for summer in ginghamy chartreuse silk hangings and a crewel coverlet. From the huge copper bathtub she enjoys a bucolic view. A sun-hat manufacturer made the straw rug.*

FOR MORE DETAILS, SEE READER INFORMATION



*Before remodeling (inset, opposite), the living room of this Long Island, New York, house was weighed down by a dark wood ceiling. A new pale palette by Fine Paints of Europe, minimalist Heatilator fireplace, and sleek Marvin windows bring unifying crispness to the hexagonal space. Mid-century modern furniture pays homage to the architecture, including Robsjohn-Gibbings sofa and circular coffee table, Bertoia chairs around the bronze table, and Marx Lucite end table. Warhol's 1971 print Cow, hangs over 1986 [illegible] Ryman from collection.*

# POSTWAR MADE PERFECT

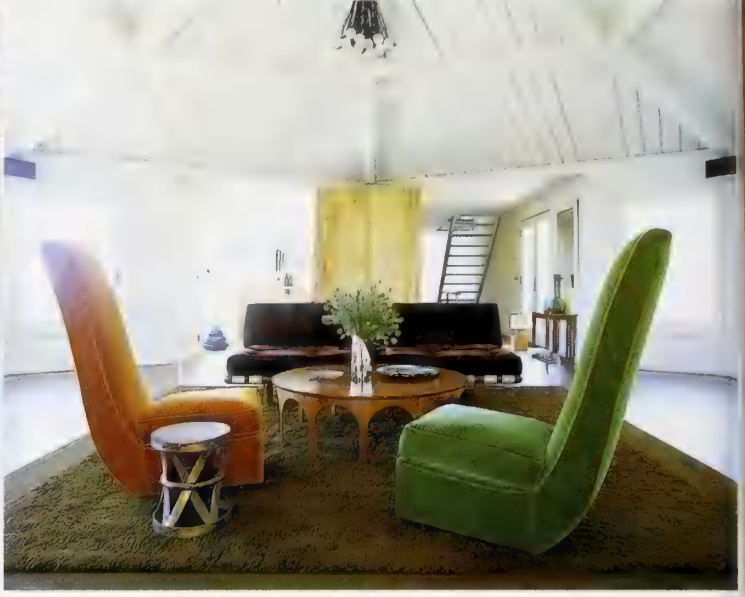
*Architect Richard Gluckman pares down and spiffs up a 1960s seaside hideaway, evoking the suburban childhoods of the owners, interior designer Michael Formica and photographer Bob Hiemstra*

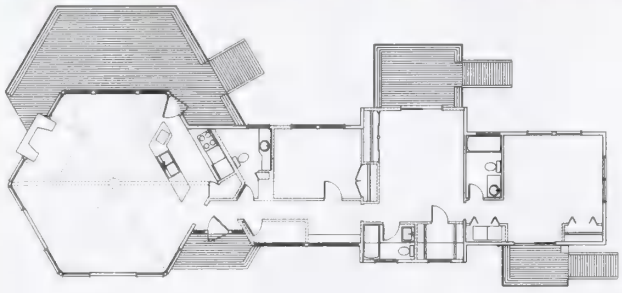
By Martin Filler  Photography by Bob Hiemstra
Produced by Carolyn Sollis



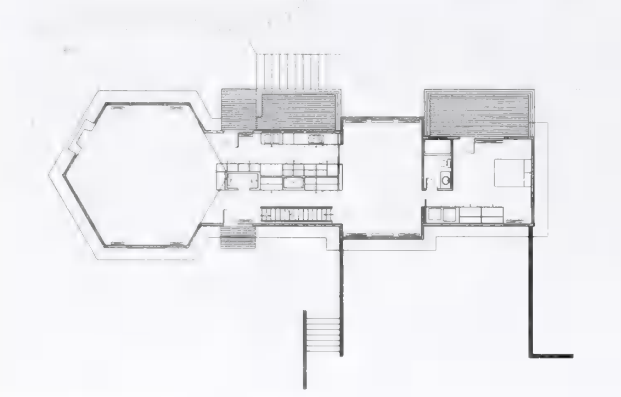








*Plan of the original one-story house (above) shows large areas of decking that were stripped away and a warren of small rooms that were opened up in Richard Gluckman's simplified version (below) with a new top floor (bottom).*





**Happy memories of childhood** are among the strongest sources of inspiration when we as adults make homes for ourselves. So although New York interior designer Michael Formica and photographer Bob Hiemstra share a wide-ranging sensibility, the period they feel most at home with is midcentury modern. "When we bought this house," says Formica of the 1963 postwar-style raised ranch on the coast of Long Island, New York, that he and Hiemstra chose for its views and have just finished renovating and redecorating, "there was a certain spirit here that we liked and wanted to keep. We both came from suburbia and basically we ended up creating the kind of house each of us grew up in."

Yet this was far from a kitschy exercise in *Brady Bunch* nostalgia. Treating the project as seriously as if they were restoring an antique landmark, Formica and Hiemstra hired no less a figure than New York architect Richard Gluckman. Celebrated for his superb Dia Center for the Arts in New York, the Andy Warhol Museum in Pittsburgh, and the Georgia O'Keeffe Museum in Santa Fe, Gluckman is a master of bold but sensitive renovations that coax the most from an existing structure by distilling it to a powerful essence. His New York art gallery conversions led the optimistic new owners of this run-down ranchburger (Tom Wolfe's term for the generic suburban contractor house) to believe that similar wonders could be worked here. Amazingly, they were right. Stripped of its overabundant decks, overgrown foundation plantings, and overbearing dark brown vertical wood siding, the house emerged as a clean-lined classic. Replacing every window and repainting the exterior a uniform pale gray gave further coherence to the rambling form.

The hilly site, which drops dramatically to the shore 100 feet below, did not allow lateral expansion, especially as both clients and architect wanted to retain the house's most distinctive feature: an umbrella-ceilinged hexagonal living room that provides much of the period pizzazz. Therefore a new second floor—the master bedroom-and-bath suite, a library, and a huge expanse of storage space—was added. With quintessentially 1950s clerestory windows on the redone entry facade and a modest range of unpretentious materials, the new portions of the structure meld seamlessly with the old. All seems perfectly in keeping with the forthright design ethos of the postwar age. "We didn't want to turn it into a nineties monument," Formica says.



*The core of the house on both first and second stories is now given over to a floor-to-ceiling storage unit. Birch plywood doors hide everything from a powder room here in the entry hall to appliances on the other side of the structure, which backs the kitchen. Floors throughout are ipe, or Brazilian walnut. In the living room (opposite, top right), a pair of velvet-upholstered high-back chairs by Michael Formica stand beneath a 1993 light fixture by Droog Design. Exterior of the house (opposite, top left) was freed of its dark vertical wood siding and painted a misty maritime gray.*









ob Hiemstra's multistory hotograph of the getaway ouse he shares with lichael Formica captures he airiness of the ructure. Classic dining able, chairs, and pholstered ottoman by .H. Robsjohn-Gibbings re set off by V'Soske latex oor matting. Wall charts ere once used to teach he life stages of the nigger. Guest room lies eyond. Upstairs in the aster bedroom, inimalist photographs y Adam Fuss are propped p above the Ultrasuede-overed bed. Opposite, ockwise from top left: rescent-shaped light xture by Gaetano Pesce. itchen counters of Surell om Formica Corp., sink xtures by Kohler. Lamps y John Dickinson in guest oom, atop Samuel Marx nd tables. A 19th-century on chair re-covered in ellow leather beneath uest room "closet"— angers by Droog Design.



*In the master bedroom, John Dickinson lacquer chest of drawers holds still life of biomorphic forms: ebony sculpture by Alexandre Noll, c. 1960; 1937 collage by Paule Vézelay, French 1960s fiberglass Rock lamps. Top: Flanking bed, Parentisi sconces by Achille Castiglioni and Pio Manzù for Flos, 1970. Opposite: On deck of California redwood, Richard Schultz outdoor table and chairs. Vintage Billy Haines cast-aluminum chairs on lawn were made for Hollywood director Mervyn LeRoy.*

FOR MORE DETAILS, SEE READER INFORMATION




Brillo




# RETRO SPIN

*Designers are reversing gears to rediscover the many faces of modernism*

By Christine Pittel
Photography by Tom McWilliam
Produced by Dara Caponigro

*Pop goes the decor in this delirious sitting room by New York designer Roger de Cabrol from last fall's American Hospital of Paris 1997 French Designer Showhouse. Artist Claes Oldenburg would appreciate the lipstick-red velvet stiletto heel chairs (and matching powder puff ottoman—all by Canadian designer David Burry) pigeon-toed toward the fireplace. A plywood box painted chalk white—like the 1940s rococo-style mirror—masks the tediously aristocratic mantel, now backed by a wall of blurry Mark Rothko-style stripes. "After I painted the room, I was a bit scared I had gone too far," admits Cabrol. But for someone who had worked for Salvador Dali, too far is halfway there. Hanging leopard-print curtains and covering the hearth in AstroTurf crowned with a golf ball was simply par for the course. Modernism can mean breaking all the rules—and getting away with it. The Brillo boxes came straight from the supermarket. Eat your heart out, Andy Warhol.*

Rumors of the death of modernism were greatly exaggerated in the 1980s, when designers everywhere took refuge in the cushiony comforts of the traditional English country house. But modernism turned out to be a survivor. In the 1990s, as designers finally came to the end of their passementerie rope, they began excavating the more recent past for inspiration. Foraging in flea markets, they were surprised to find that the furniture left behind when they went to college suddenly looked remarkably good again.

Modernism seems to reinvent itself with each new decade. The cold, steely stereotype of cantilevered metal chairs (inspired by bicycle handlebars), designed by high modernists like Marcel Breuer and Mies van der Rohe in the 1920s, gave way to the kinder, gentler, blonder modernism of the living-room ensembles coming out of Scandinavia in the 1960s. The current rediscovery of lesser-known modernists like T.H. Robsjohn-Gibbings and Edward Wormley is yet another reminder that there were actually many different facets to the movement. "As the clock ticks closer to the year 2000, everything from this point backward seems historically interesting," says New York designer Jeffrey Bilhuber. "By now we've vetted out the kitsch and begun to understand the real resonance of modern design."

The best pieces are in high demand. "A George Nelson 'marshmallow' sofa recently sold for $17,000 at auction," says Ray Kennedy of Herman Miller, the original manufacturer of that piece in 1956. "If people are willing to pay that kind of price, we should bring these products back and make them more accessible. We have already reintroduced the molded plywood lounge chair, screen, and coffee table by Charles and Ray Eames, and that's just the top of my list." Great companies think alike: Knoll has revived a furniture line from 1942 created by Danish-born designer Jens Risom, and Baker Furniture is reissuing its 1951 collection by Finn Juhl, another award-winning Dane. "So much of modern design is dismissed as stark and mechanical, but these pieces require a high level of hand-craftsmanship," says John Black of Baker Furniture.

Lee Mindel is a New York designer who knows the power of an Eames "potato chip" chair. "One really refined modernist object can elevate the humblest room," he says. Let Italian designer Achille Castiglione's sleek arched lamp curve over a weathered farmhouse table and watch the aesthetic sparks fly. "All eras are equal," says New York designer Alison Spear, who topped off her own state-of-the-art kitchen with a 1950s plastic laminate table chromed like a Buick, complete with matching turquoise vinyl chairs. Juxtaposing design decades leads to a spontaneous combustion hard to get with a pair of wing chairs. "I never recommend that people re-create a total period setting," says Larry Weinberg, co-owner of a SoHo shop specializing in 1950s furniture. "Instead it should always be a mix of pieces you like."

What all postwar modernists had in common was the optimistic drive to invent, exploring brave new materials and innovative technologies. Now this democratic furniture, meant to bring good design to every suburban ranch house, has become the latest style craze. Here we go again, back to the future. As Bilhuber observes, "You have to look beyond the past in order to move forward."

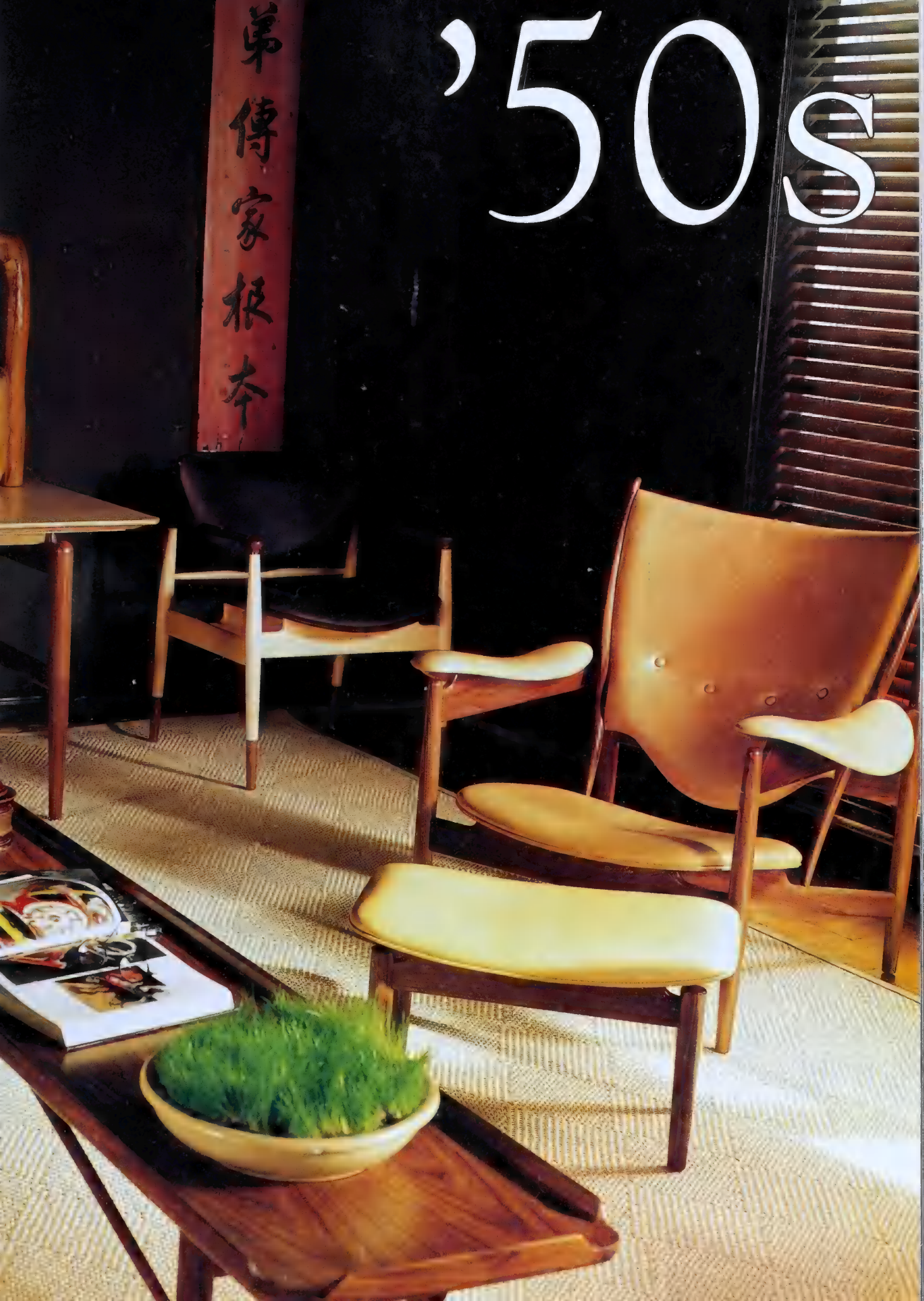


***Glamour wasn't invented in the 1940s, but we have been trying to live up to its screen image ever since. Finally, contemporary materials have caught up to the vision. For a bathroom in the French Designer Showhouse, New York decorator Christopher Coleman turned a crystalline slab of Lucite into a countertop Lana Turner would have loved (above), set with a restaurant sink for serious makeup sessions. After a hot shower, today's sweater girl can relax—without a cigarette—on the two-piece settee (right), rescued from a flea market and reupholstered in baby-blue satin. A flokati pillow matches the rug. Coleman added the blue resin-topped table and a modern version of a curio cabinet, made with polished chrome and plastic laminate. "I wanted a shine," says the designer, who doubled the effect with glossy wallpaper.***


'40s



*Maybe because their weather is, well, Scandinavian, Danes like their modernism warm. After the war, designers in this tiny country redefined what it meant to be modern. Their elegant and simple designs crossed into the realm of sculpture and conveyed a sensuality that escaped earlier hard-edged, factory-bred versions. In a Baker showroom at the High Point furniture market, this ensemble by noted Danish architect Finn Juhl (right), originally introduced in 1951, epitomizes how he and his compatriots embodied modernist principles in plain-spoken wood and leather. Juhl visually separates seat and structure in chairs with tapered legs that carry supports contoured for the act of sitting—armrests widen for elbows, edges curve to accommodate calves. Form follows function fluidly. A long cocktail table comes with 2-inch-thick cushions to transform into a comfortable bench. The furniture defers to the architecture of a room by letting space pass through. The organically contoured top of an end table (above) floats like a Frisbee. "Fifty years later, it still looks good," says Baker's design director, John Black.*

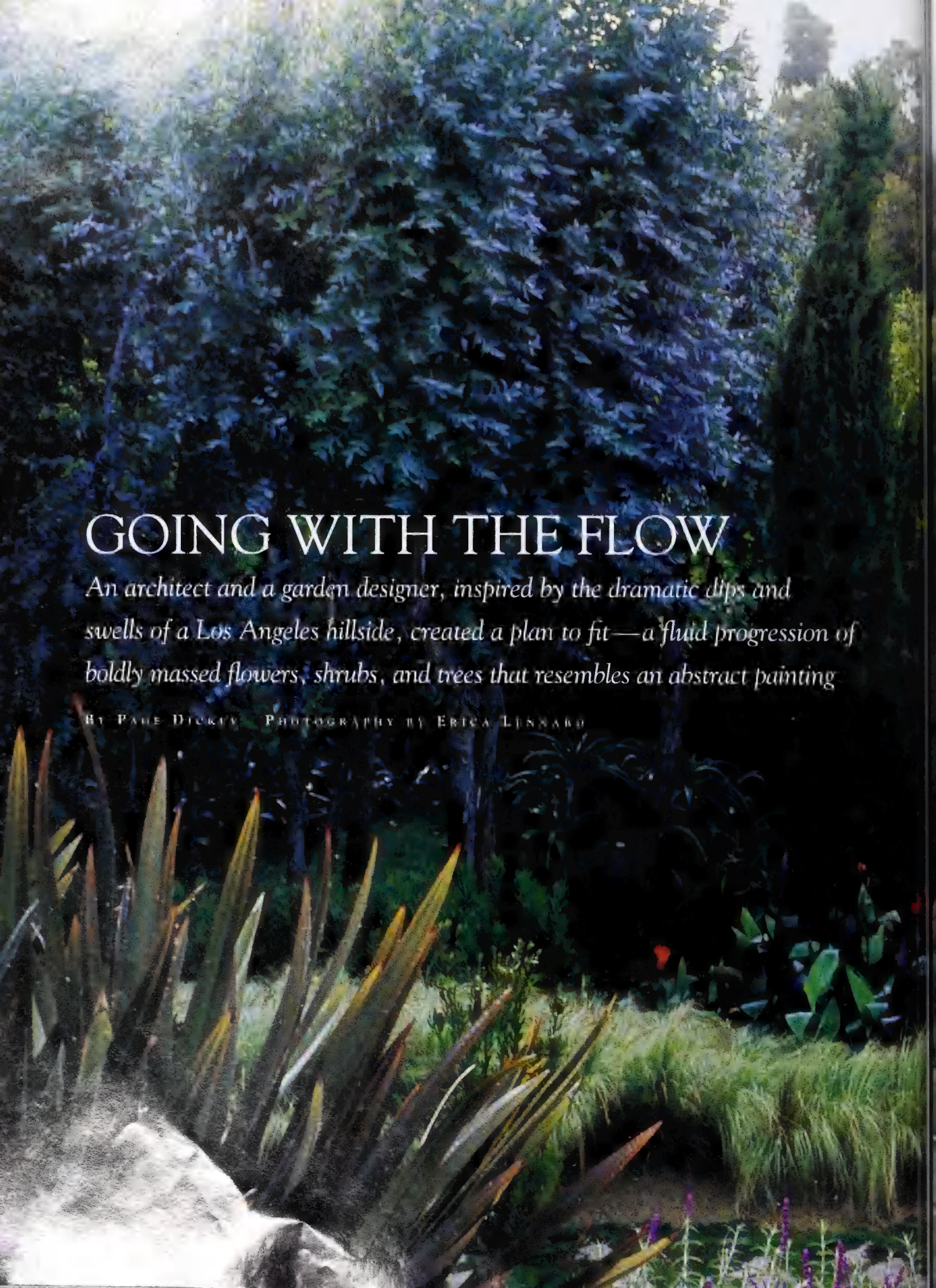

'50s


'60s



*Starting with bold modernist moves, designer Jeanne-Aelia Desparmet-Hart shifted the bed off-center (left) to gain enough space for a comfortable desk area in this bedroom in the French Designer Showhouse. Deliberately throwing the whole room into asymmetry, she composes the surrounding objects according to shape, color, and texture to bring it back into equilibrium. A large painting by French artist 4Mika is hung not in the usual place—above the headboard—but off to one side on a wall covered in Japanese wrapping paper, balanced only by a small wooden mask. A dark chair, which could almost be African if it hadn't been designed by a Czech in the 1940s, is pulled up to a light parchment-covered desk from the same decade. Forget twin bedside tables: A French Empire chair, looking surprisingly modern upholstered in ivory leather, steps into the breach. Desparmet-Hart designed the limed mahogany bed with high Lucite legs so that space could flow unblocked beneath. "There's not a single skirt, pouf, or tieback," she says proudly. But the tailored approach does not preclude comfort. Curl up with a book in a 1930s French Art Deco armchair or Arne Jacobsen's 1959 Egg Chair (above), once revolutionary, now classic.*

FOR MORE DETAILS, SEE READER INFORMATION



# GOING WITH THE FLOW

*An architect and a garden designer, inspired by the dramatic dips and swells of a Los Angeles hillside, created a plan to fit—a fluid progression of boldly massed flowers, shrubs, and trees that resembles an abstract painting*

By Page Dickey  Photography by Erica Lennard



*Cypress and acacias planted seven years ago in a Los Angeles hillside garden screen an ugly view and make a perfect backdrop for bronze flax* (Phormium tenax 'Atropurpureum'), *echiums, orange cannas, and yellow agaves* (A. desmettiana).

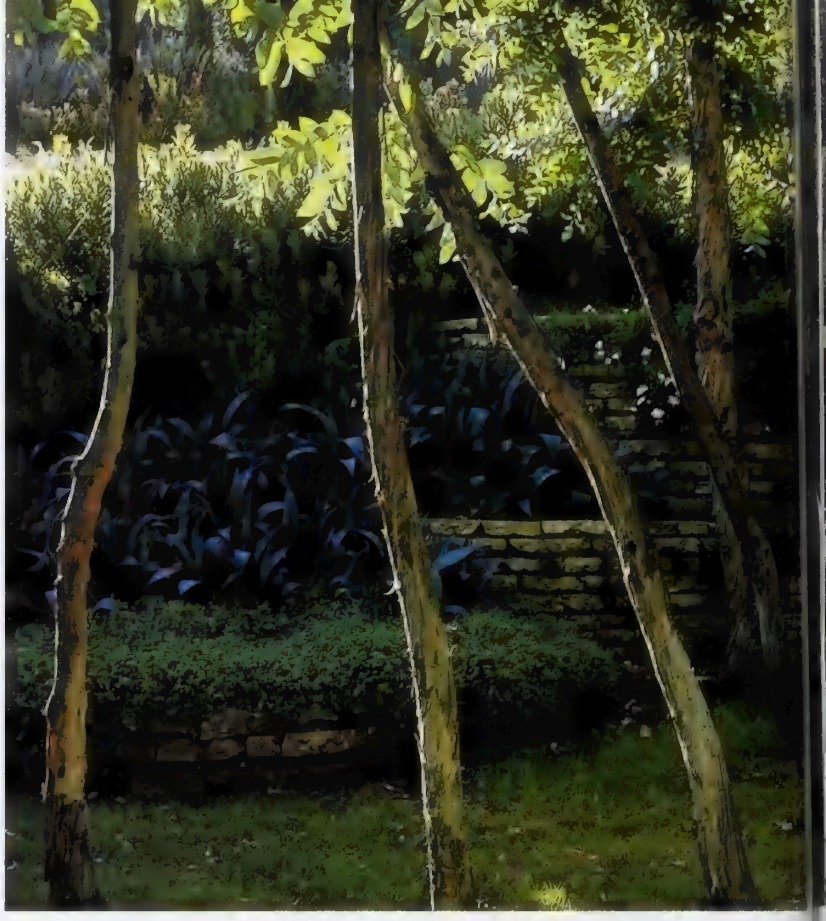
In a canyon high above Los Angeles, landscape designer Nancy Goslee Power collaborated with architect Richard Martin to create a fantastic garden on 1.8 acres of steeply falling land surrounding Martin's contemporary house. The garden swoops and swirls around its stunning site as paths and steps descend through broad waves of richly textured plants.

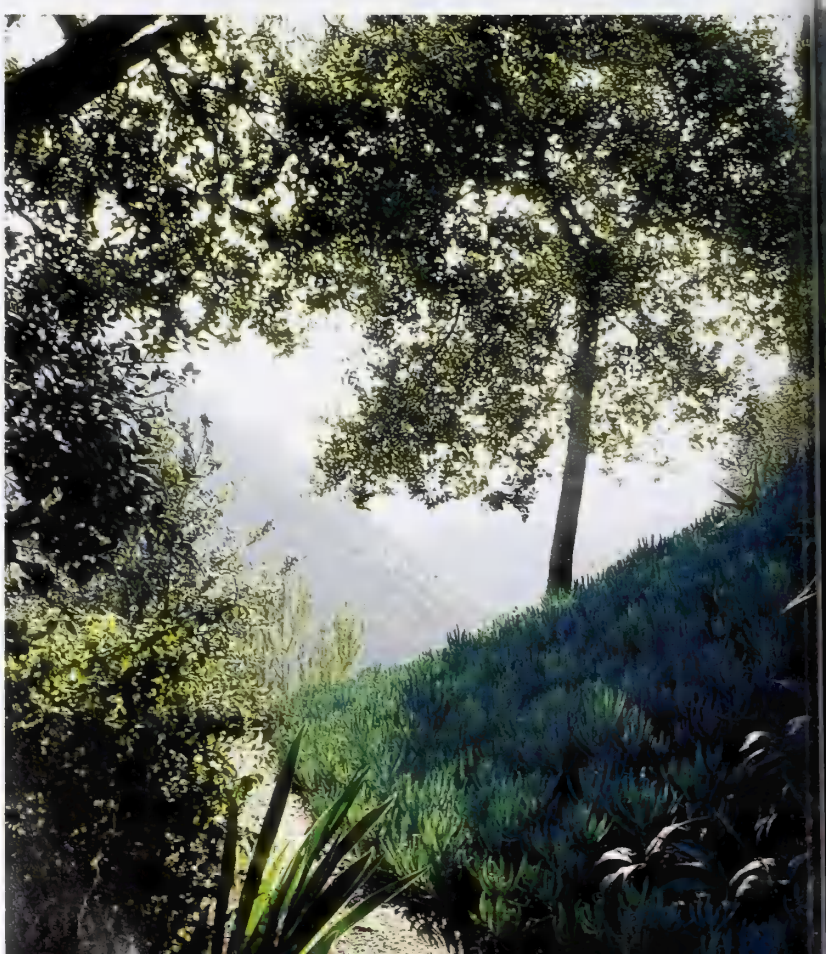
The pair worked together in the manner of the Edwardian partners architect Edwin Lutyens and garden designer Gertrude Jekyll, with Martin designing the house and the hardscape radiating from it, and Power softening the strong architectural lines with dramatically massed, sensuous plantings. A writhing orchard of pale olive trees rises from a ravishing carpet of blue-flowering prostrate rosemary on the eastern slope of the hill (see plan, page 140). On a lower level of the garden, feather-headed grasses in a solitary sweep mimic the shaggy trunks of a cluster of great eucalyptus trees. Squat blue palm trees rise from a field of lavender spilling down the slope. Streams of purple iris lap the edges of a narrow curving path, where Italian cypresses punctuate views of the misted canyon hills.

The collaborative process extended over a period of two years. Martin and Power planned the garden on the ground, tramping around the site, laying out paths with white gypsum powder, and choosing plant combinations by holding fistfuls of one thing up against another. "I knew the plants, but Dick was very visual and a good gardener. He pushed me to go that step beyond," says Power, explaining how she decided on the bold sweeps of pattern and color. The stucco of Martin's house, which Power describes as almost terracotta, "a pale Roman red with coral and raspberry undertones," dictated the palette of lavenders, purples, bronze, and burnished red.

"Dick and I don't like ditsy things, and planting one material in a mass is always a strong design," says Power, pointing to whole sections of hillside blanketed in just one kind of perennial. With its fluid progression of massed plants and its paths wending their way down and around the slopes, the garden seems much larger than it is. Surprises await at every turn of these curving paths—sudden vistas of the surrounding hills or glimpses of gardens down below.

So much exuberant color and contrasting texture means the landscape does not depend on flowers for its drama. But flower it does—magnificently—with spikes of blue echium and purple lavender, coral aeonium and fleshy pink protea in vast pools of brilliance. "A garden should always feel voluptuous," says Power.





***A grove of blue gum trees,* Eucalyptus globulus *(above), creates ghostly shade in the moon garden. On the west side of the site (below), paths of crushed granite wind around a planting of* Agave attenuata *in a sea of* Dudleya pulverulenta, *native to the Channel Islands. Two cypress trees frame a view of distant hills.***

*The center stair (above), leading from the Mediterranean garden up to the olive orchard near the house, climbs through waves of Artemisia 'Powis Castle',* Euphorbia wulfenii, *echium, pennisetum, phormium, and orange Mexican marigolds. Woolly and creeping thyme clothe the shallow treads. Below: A cluster of Pride of Madeira* Echium fastuosum) *curves and swoops in front of a stand of blue palm* (Butia capitata). *"I love to use echium," Nancy Power says. "It's a fabulous blue. And when the flowers drop off, the spike is still very good-looking."*







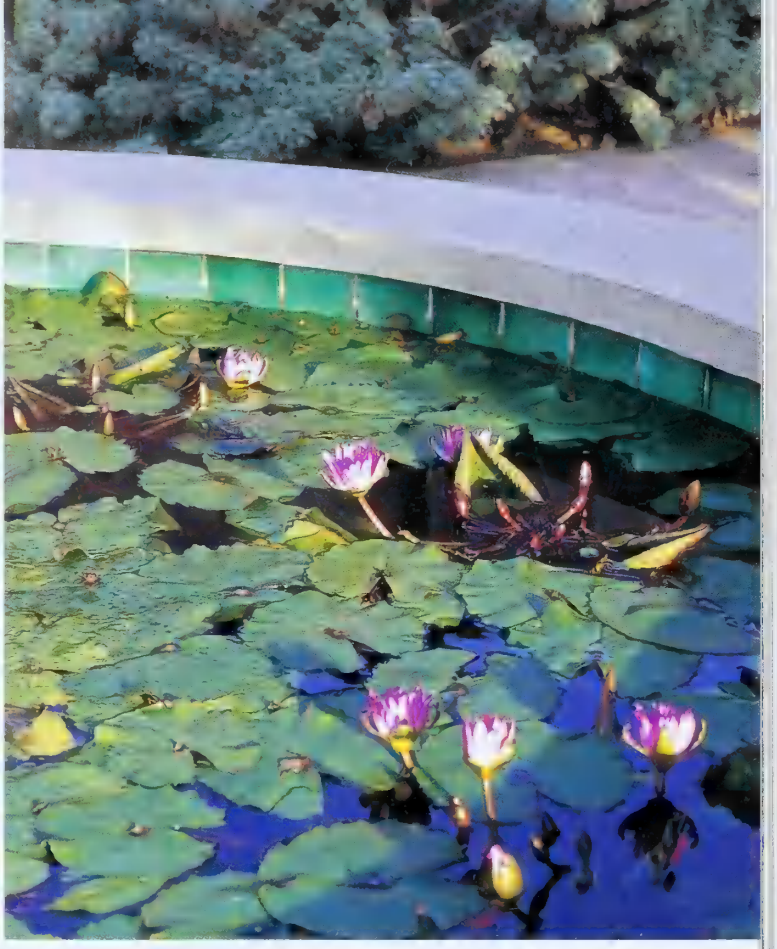


*Red-leaved pennisetum* (P. setaceum *'Rubrum'*), *spilling over the thyme-cloaked steps (above left), creates a graceful contrast to swordlike phormium. In the foreground,* Leucodendron *'Safari Sunset' adds a touch of more brilliant red. Glaucous blue bouquets of* Agave attenuata *(above right) and* Fatsia japonica *thrive in a cool shaded spot. Below left: Blonde buffalo grass* (Buchloe dactyloides) *lightens the ground in front of* Eucalyptus globulus *with* Leucondendron *and canna in the foreground. Below right: The orange blooms of* Aloe marlothii *clash beautifully with the pink walls of the entrance courtyard.*









*Plumes of buff and pinkish grasses* (Stipa tenuissima *and* Muhlenbergia capillaris) *echo the pink stucco (above left) of Richard Martin's house and create a feathery foil for its severe architectural lines. Above right: Waterlilies,* Nymphæa *'Tina', decorate a circular pool in the center of the entrance court. Below left: Grapevines climb the pergola which connects two garden staircases below the pool deck. Below right: Artemisia 'Powis Castle', a favorite groundcover of Nancy Power's, is used effectively for textural as well as color contrast to the fragrant night-blooming cactus and the smooth pink wall.*






Jacques Grange Collection
John Widdicomb Co.
No. 2709 Round Occasional Table
26" Dia. x 27 1/2" H.
Jacques Grange Collection
John Widdicomb Co.
No. 2775 Side Chair
19" H. x 22 1/4" D. x 18 1/16" H.

# AMERICAN COUP

*The venerable furniture firm of John Widdicomb snaps up the designs of France's Jacques Grange before his own country gets in a bid*



*Jacques Grange's recent American Hospital of Paris 1997 French Designer Showhouse room in New York used furniture from his Widdicomb collection: the Russian chest, gondola club chair, cocktail table, and side table prototype. Didier Aaron amphora in front of Iakov Chernikov drawings from Barry Friedman. Drawings, opposite, top to bottom: Side table prototype, André Arbus–inspired tripod table, Russian chair in Nobilis stripe.*



By Christopher Petkanas
Photography by Alexandre Bailhache and Tom McWilliam
Produced by Carolyn Englefield and Dara Caponigro

**If a designer's job is to help people** not only live better but more stylishly, France's Jacques Grange should get a medal. His new, mostly handcrafted line of tables, chairs, and sofas, filled out with the odd chaise and bench, packs more pizzazz in the sexy swoop of a single cabriole leg than some furniture designers get into an entire collection.

Available at fine furniture dealers and Beacon Hill showrooms, the 24-piece Jacques Grange Collection is the designer's first anywhere. It comes all the way from Grange's drawing table in Paris by way of a factory in Grand Rapids, Michigan, the home of John Widdicomb Company, founded in 1858 and the oldest continuously operating furniture firm in the country.

When a new team bought the venerable company, they looked for a designer who would represent a leap forward and chose Grange, easily the most important French decorator of his generation (he is 53). Grange's high style is a literate, agile, slightly peppery brew of worldly associations. And while the designer is famous for being adept at stirring things up—some consider him the original Mix Master—his look never comes within glancing distance of what the French call *"tap à l'oeil"* ("in your face," one might say here). Neo-Egyptian and neo-fifties, noble and ignoble, flea market and museum quality. Whatever. Grange mines it all.

The Widdicomb collection is influenced by what might be termed the decorator's greatest hits—pieces he custom-designed for clients like Isabelle Adjani and Yves Saint Laurent, as well as studiously tinkered-with versions of the 20th-century classics that populate his Paris apartment in the Palais Royal. Many of the classics are drawn from the oeuvres of the decorative arts stars who shaped Grange's taste: Pierre Chareau, André Arbus, Armand-Albert Rateau, Paul Iribe, Ernest Boiceau. Period furniture gets the nod with a Louis XV–style chaise, a Louis XIV–style armoire. A hexagonal table is based on an 18th-century Chinese original.

Hardware—brass sabots and escutcheons—was custom-designed and hand-cast. Woods include walnut, wenge, maple, ebony, olive, cherry. Lacquer and gold-leaf are among the finishes. If Widdicomb held Grange back, it doesn't show.



*More views of the French Designer Showhouse (right and below, far left) demonstrate how Grange (above) drew on the furniture in his Paris apartment (below, remaining pictures) to create his collection for Widdicomb, including tufted Napoleon III chaise and bokhara-cloth-covered dining table. Grange's own Paul Iribe spoon-back chair and sofa with brass-nail trim, cabriole legs, and mahogany frame (both below, second picture from right) are seen in their Widdicomb versions at the showhouse, where the sofa had cushions covered in solid and striped silk from Clarence House and Brunschwig & Fils, respectively. Louis XV–style chaise (right and below, far left) in Rubelli velvet before an Etienne Drian screen and Serge Mouillé floor lamp from Malmaison Antiques and Barry Friedman, respectively. Wenge wood bench against showhouse window adapted from a design by Ernest Boiceau. Straw wallcovering by Rodolphe Simon of Paris.*





















# ERSONAL STAMP ON AN OLD P.O.

*With the help of attentive architects an artist turned a postal building in West London into a lively place to live, work, and entertain friends*

By Catherine Findlay  Photography by Grazia Branca



*When architects Gunnar Orefelt and Knut Hovland converted an old post office building for living, they used the most minimal divisions between areas—half-walls and plate glass—so as not to interrupt the soaring space. Opposite, clockwise from top left: The beautifully crafted door of teak hints that letter-sorting no longer goes on in this foursquare hunk of Victorian brickwork. Near the slatted front door, a pool table stands in the library. One of the owner's paintings rests against the wall of her studio, where a window frames a garden vignette. Large windows and skylight illuminate the studio; stairway leads to living floor above.*

"[illegible] shrine," says the young artist as she pops open the door of a slicker-yellow cabinet to reveal a lighted, mirror-lined aperture where she has poised a toy mouse. With another bit of sleight of hand, a full bar unfolds, twinkling with glassware. The artist has lived in her London house, once a sorting station for the Royal Mail, for only a year and is still revelling in the clever details architects Gunnar Orefelt and Knut Hovland included when they created a new interior for the old building. The curtains aren't here yet for the bedroom, she's not quite happy about the "clubby blue" (as in nightclub) paint she chose for the downstairs loo, but, as she dashes up the flying stairs to the rooftop terrace, it's clear she is thrilled with the house that was almost two years in the making.

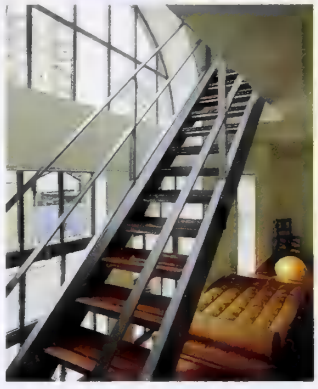
The owner had wanted a loft as a place to live and to paint her huge canvases, but lofts are hard to come by in London. Then she happened upon the abandoned postal building and saw the potential in its big empty space. The designing process began after she bought it and hired Gunnar Orefelt, a longtime family friend. "I'm very opinionated," she says. "I wanted an architect I could brings things to, bounce ideas off." Orefelt is a minimalist, known for creating calm, understated interiors where the interplay of walls is emphasized with backlighting and where one fine object is displayed at a time. The artist, on the other hand, owns a vast collection of vintage clothing, some important pieces of 20th-century furniture and art, a pool table, and a nearly complete set of McDonald's giveaways, all of which needed display and storage space. "I don't think they would ever call me a passive client," she says.











She also knew exactly what she *didn't* want: "Too many modern places are cold and arrogant—those light floors, those white walls. I wanted intimate spaces, a more feminine feeling." The architects had wanted everything to flow together, but they reached an amiable compromise with their client by defining each area with low walls or cupboards or opaque glass panels.

Floors are terrazzo at the entry level, wood block above. Walls and cupboards—everything except for the bold yellow kitchen cabinets—are painted subtle variations of gray-blue. The artist even ordered special gray felt for the pool table and gray chalk, too. The neutral background creates a calm setting for her colorful collections: a Sottsass bookcase and two abstract patterned rugs, all *(Continued on page 000)*



*long row of hip-high cupboards the living room helps make up the rty linear feet of storage space the wner asked for. Opposite, clockwise om top: Makeshift furniture in e dining room will be replaced when e finds suitable mid-century pieces. the long wardrobe-lined passageway ading into her bedroom, glass oors reveal clothes hung by color. airs lead to the rooftop terrace. he owner is especially fond of clever etails like the hidden pulls on the ellow kitchen cupboards. Target table, rca 1965, in a corner of the kitchen me from an English cafe.*

R MORE DETAILS, SEE READER INFORMATION

# THE LIFE OF THE PARTY

## *With a new design director, the all-American company Tupperware is adding pep to its familiar colanders, containers, and measuring cups*

By Dale Mackenzie Brown  Photography by Joanna Rysnik

**What would you do** if you were asked to take something as American—and seemingly perfect—as apple pie and improve it? That is essentially what Morison S. Cousins was hired to do when he joined Tupperware in 1990 as vice president of design. The company had a solid line of kitchen products that it stood squarely behind, and its market, once domestic, had grown worldwide, with thousands upon thousands of customers. There was only one problem: After more than four decades of successfully selling Tupperware through its own unique channel, the Tupperware Home Party, the bloom was off the rose and domestic sales were down. Tastes and needs had changed and the products looked tired. The time had come, the company realized, to give Tupperware a facelift.

For Cousins, the job was a dream come true. As a student at Brooklyn's Pratt Institute in the fifties, he had made up his mind to create good design for the masses. Founding a company in New York in 1963 with his younger brother as his partner, he concentrated on developing items with broad consumer appeal. The company's designs for Gillette's Promax hair dryer, the Tensor Lamp, and American Can's wall-mounted Dixie cup dispenser were great successes. Still, he was not reaching as many people as he would have liked.

When he was invited to join Tupperware as director of design, Cousins leaped at the chance, even though it meant leaving his Manhattan-based business behind and moving to Orlando, Florida, where Tupperware's international headquarters is located. He recognized, of course, that the company had a good product line—how many other manufacturers would dare offer their customers a lifetime guarantee?—and he liked the idea of working with different kinds of plastic, including the supple but tough polyethylene that the founder, Earl Tupper, had developed during World War II from a black, smelly, rock-hard waste byproduct of oil refineries.

Elizabeth Gordon, House Beautiful's editor from 1942 to 1964, was among the first to see the potential in Tupper's discovery. In a 1947 article entitled "Fine art for 39¢," illustrated with inexpensively priced Tupperware refrigerator bowls, she extolled the virtues of the plastic. "If you have never touched polyethylene," she wrote spiritedly, "we need to tell you that it has the appearance of great fragility and delicacy—yet has great strength. It has the fingering qualities of jade, but at the same time it reminds you of alabaster and mother of pearl. Held up to the light it becomes opalescent and translucent and has an interesting, new ability to transfer light. So these bowls look like art objects—even before you know what they do."

Forty-seven years later, Cousins's challenge was to take items that had proven their usefulness (and had found their way into 90 percent of American homes) and make them seem fresh again—without compromising the simplicity of their form or the ease of their function. *(Continued on page 142)*

***Raising plain geometry to surprising heights of elegance, Tupperware kitchen products display the simple shapes favored by company designer Morison S. Cousins. The three hemispherical stacked all-purpose Thatsa Bowls on the left, topped by a sculptural lidded double colander with handle, are a sleek reworking of the originals that helped make Tupperware a household name. The columnar canisters at bottom and top right have windows so their contents can be easily identified. The bottle opener, corkscrew, garlic press, ice-cream scoop, and cheese cutter all derive from one basic form: the cylinder. The round vessel (far right) holding the scoop is a microwavable steamer, shown here without its lid.***

FOR MORE DETAILS, SEE READER INFORMATION



# THE BEST IS YET TO BE

*For more than two decades Robert and Kay Lautman have been improving their once-modest house, shaping it to accommodate their wide-ranging activities and collections*

By Susan Zevon  Photography by Robert Lautman






*On the outside, the house looks like many of its neighbors. Opposite: Inside, the rooms reveal the Lautmans' idiosyncratic and ebullient style. An entire wall of the living room is covered with black-and-white prints and photographs.*





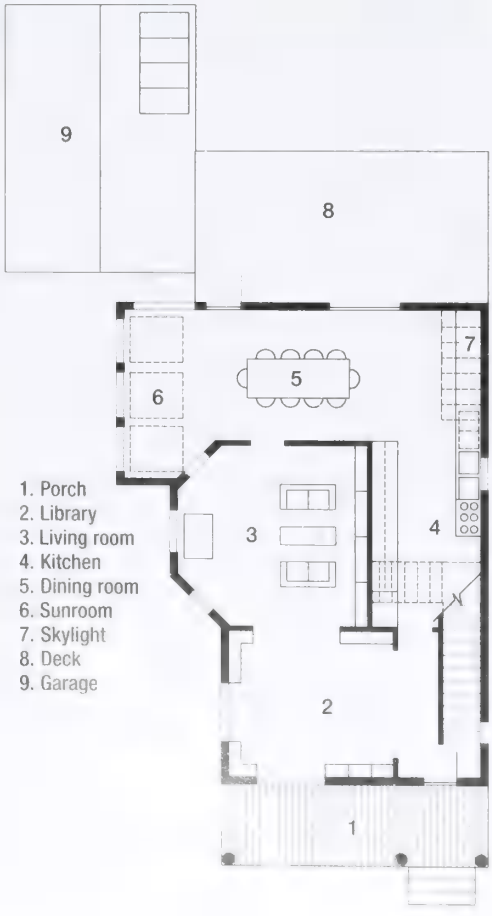


**A bouillabaisse was bubbling** on top of the professional range and bread was baking in the oven in Robert and Kay Lautman's newly remodeled kitchen on a recent afternoon. Sunshine was pouring into the adjacent dining room, where Bob, who is the family chef when not out photographing architecture (frequently for House Beautiful), sat down for a moment at the dining table he built many years ago from the ceiling joists of a former house. Rolls of film and cameras littered the kitchen counters, on their way to the basement darkroom and studio Bob shares with his son Andrew Lautman, his partner in Lautman Photography.

Later on, Kay Lautman—a dynamo with a cap of bright red hair—rushed through the front door. Home from the office where she heads a fund-raising business for nonprofit organizations, Kay grabbed her scrapbook of snapshots of past table settings so she could come up with a new arrangement to amuse the evening's dinner guests—eight this time, although she has managed to seat 45 in interconnecting rooms. She often incorporates treasures she and Bob have brought back from their world travels. These collections fill the two-story house, and books are everywhere, overflowing from the small library in the front of the house into the living room, where the doorway is marked by more books—two teetering columns that rise from the floor.

Life inside this modest stucco house, built in 1911 on a shady street in northwest Washington, D.C., was not always so sunny. "The day we moved in I sat on the floor in the living room and cried," Kay recalls. "We bought it because we could afford it. Also we liked the integrated neighborhood and being on a quiet street just a block away from Wisconsin Avenue's shops and restaurants." Gradually, over the 24 years they have lived here, the Lautmans have improved and expanded the house, always doing their own designing.

First they rebuilt the kitchen and bath, then they converted a pantry into a dining room. Some years later they added a deck, followed by the enlargement of the dining room, and just recently they remodeled the kitchen again. As a twenty-fifth anniversary present to Bob a few years ago, Kay stenciled on a stairway tread *Adeunt Etiam Optima*—the best is yet to be. No one who has seen their accomplishments doubts the accuracy of the prediction.




***Sunroom (opposite) brings sunshine and moonlight into the dining and living rooms and provides a spot for plants to winter over. Seventeenth-century round table from Marston Luce. Clockwise from above left: Books overflow from the small front library to the living room. Chairs surrounding the dining table were bought for fifty cents apiece when Washington National Cathedral switched to modern ones. "If there are no small sculptures or religious icons to buy, there are always rocks—we have been collecting a rock or two for every place we have visited in thirty years of marriage," Kay Lautman says.***





*In the latest kitchen improvement, the Lautmans put in two dishwashers, new cabinets, and a chef's hose for cleaning fish. Opposite: Eames cabinet in the kitchen from Goodwill Industries; Maine fish sign from Cherishables. A fifteen-foot-long pegboard above the counter extends to the skylight displaying Bob's utensils, money from countries the Lautmans have visited, along with Bob's gold medal for architectural photography awarded by the American Institute of Architects (under the chef's knife and right of the ceramic lobster claw).*

FOR MORE PHOTOS, SEE HOUSE ENVY



# HERE'S TO YOUR HEALTH

*No need to sacrifice great taste when you're loading up on nutritious foods. From tofu to legumes, cruciferous vegetables to citrus fruits, the disease fighters that pack a powerful punch can do so deliciously*





*Maine crabmeat and marinated citrus make a refreshing vitamin-rich salad by Eberhard Müeller, chef of Lutèce in New York. Opposite: Steven Raichlen, author of many books on low-fat cooking, swirls two cool soups—broccoli-leek and cauliflower-cardamom—into one bowl, giving cruciferous vegetables a sophisticated look.*



By Jane Ellis

Photography by Quentin Bacon

**Each day we learn more about the benefits of plant-based foods** and how they prevent illness as we age. The challenge is to add them to our diet as treats, not as medicine. Take tofu. Many of us find this high-quality protein—which is like a cheese made from soy milk and contains isoflavanoids and phytoestrogens believed to help prevent cancer, degenerative diseases, and supply natural estrogen—hard to take. But it doesn't have to be this way. Michel Stroot, chef at the Golden Door, finds that many of the spa's guests unfamiliar with tofu will try it, accept it, and even love it. He uses firm and silken tofu, the two most popular styles available. Firm—which he infuses with flavor employing a spicy marinade before sautéing—comes fresh from the dairy case in a pillowlike block. Silken tofu, used for dips, sauces, and soups, is sold in a waxed box and does not require refrigeration.

Other power players in the health stakes are cruciferous vegetables like broccoli, cauliflower, and cabbage. They have cancer-fighting phytochemicals and a wealth of potassium and vitamin C. Garlic and onions are also blessed with medicinal properties. And citrus fruits, rich in potassium and vitamin C, help to build the immune system. With a little culinary creativity, all of these nutritious foods can become the most memorable part of the menu.









*Beyond steamed vegetables (left to right, from top): roasted onions and herbs. Miso cabbage soup with ginger. Shredded beets—high in vitamins A and C—stir-fried for five minutes in a little butter. Three dips—peanut, ginger, and honey; roasted red pepper with silken tofu; and low-fat guacamole with silken tofu. Vinegared beets served in a nest of their potassium- and iron-rich greens. Opposite: For a flavorful main-dish salad, Golden Door chef Michel Stroot marinates firm tofu in ginger, garlic, lime, and chili paste; grills it; then bastes again with the [illegible] and combines it with flageolets and mesclun.*

[illegible] INFORMATION



*Recipes for Broccoli-Leek Soup and Cauliflower-Cardamom Soup adapted from Steven Raichlen's* High-Flavor Low-Fat Vegetarian Cooking *(Viking Penguin, 1995)*

### BROCCOLI-LEEK SOUP

*Blanching florets separately keeps broccoli green.*

- 1½ pounds broccoli
- 1 tablespoon olive oil
- 1 leek, trimmed, washed, and finely chopped
- 4 cloves garlic, peeled and minced
- 4½ cups vegetable stock
- ¾ pound potatoes, peeled and diced
- 1 bouquet garni made up of 2 bay leaves, 2 sprigs fresh thyme, and 4 sprigs flat-leaf parsley tied together in cheesecloth
- Salt and freshly ground black pepper

Cut the florets off the broccoli stems. Set aside. Trim bottom and fibrous parts of stems and discard. Finely chop stems. Set aside.

Heat the olive oil in a large saucepan over medium heat. Add leek and cook 2 minutes. Add garlic and cook 2 minutes. Leek should be soft but not brown. Stir in 4 cups vegetable stock, potatoes, bouquet garni, salt and pepper to taste. Simmer for 10 minutes. Add stems and cook for 5 minutes, or until soft. Set aside.

Blanch florets in a saucepan of rapidly boiling salted water until just tender, about 1 minute. Drain. Transfer to a bowl of ice water. When cool, drain and blot dry on paper towels.

Discard the bouquet garni. Purée the soup and florets in a blender. If soup is too thick, thin with remaining vegetable stock to desired consistency. Pour soup into a bowl. Add salt and pepper to taste. Cool. Serves 6.

### CAULIFLOWER-CARDAMOM SOUP

- 1 tablespoon olive oil
- 1 onion, peeled and finely chopped
- 2 cloves garlic, peeled and minced
- 1 celery stalk, finely chopped
- 1½ pounds cauliflower, cored, leaves removed, tough fibrous parts trimmed, and finely chopped
- 2 cups vegetable stock
- 3 cups soy or skim milk
- ¾ pound potatoes, peeled and diced
- 1 bouquet garni made up of 2 bay leaves, 2 sprigs of fresh thyme, and 4 sprigs of flat-leaf parsley tied together in cheesecloth
- ½ teaspoon ground cardamom
- ½ teaspoon ground coriander
- Salt and freshly ground black pepper

Heat the olive oil in a large saucepan over medium heat. Add onion, garlic, and celery and cook until soft, but not brown, about 4 minutes. Stir in cauliflower, vegetable stock, 2 cups soy milk, potatoes, bouquet garni, cardamom, coriander, salt and pepper to taste. Simmer until vegetables are soft, stirring frequently, about 20 minutes. Remove pan from heat and cool.

Discard the bouquet garni. Purée the soup in a blender. If the soup is too thick, thin with remaining soy milk to desired consistency. Pour soup into a bowl. Add salt and pepper to taste. Cool.

When ready to serve, use two ½-cup ladles to transfer the soups to the bowls. Simultaneously pour a ladle of each soup into a bowl. The 2 soups will meet in a clean line in the center. Run a knife down the center of the soups to create a curve in the surface. Serves 12.

### MAINE CRABMEAT AND MARINATED CITRUS FRUIT SALAD WITH MINT

*Recipe from chef Eberhard Müeller, Lutèce restaurant, New York City*

***For dressing:***

- ¾ cup freshly squeezed orange juice, strained
- Juice of ½ lemon
- Juice of ½ lime
- Salt and pepper
- ½ cup grapeseed oil

***For salad:***

- 1 grapefruit, peeled, pith removed, and segmented
- 2 oranges, peeled, pith removed, and segmented
- ½ lime, peeled, pith removed, and segmented
- ½ lemon, peeled, pith removed, and segmented
- 1 tablespoon mint julienned
- ½ pound Maine crabmeat, picked over
- 4 cups mesclun

Prepare dressing: Heat orange juice in a small pan over medium heat until it is reduced to a syrup, about 2 tablespoons. Remove pan from heat. Cool.

Mix orange syrup, lemon juice, lime juice, salt and pepper to taste in a bowl. Slowly whisk in grapeseed oil. Set aside.

Prepare salad: Mix grapefruit, orange, lime, lemon segments, and half the mint in a bowl. Set aside.

Heat 2 tablespoons dressing in a pan over medium-low heat. Add crabmeat and warm, stirring frequently, until just heated through, about 1 minute.

Toss the mesclun with 2 tablespoons dressing. Drain fruit segments and place on top. Add crabmeat. Sprinkle with remaining mint and dressing. Serves 4.

### RED PEPPER DIP

*Recipe from Michel Stroot, chef of the Golden Door spa*

- 6 ounces silken tofu, firm or soft
- 1 tablespoon fresh lemon juice
- ½ teaspoon hot chili paste, Vietnamese style
- 2 red bell peppers, roasted, peeled, seeded, and diced
- 1 tablespoon minced shallots
- 2 tablespoons minced fresh parsley
- ½ teaspoon fresh tarragon, or ¼ teaspoon dried tarragon
- Crackers or toasted whole wheat bread

Place tofu, lemon juice, and chili paste in a food processor fitted with a metal blade. Process until smooth. Add peppers and shallots and pulse 2 seconds. Texture should be chunky. Mix in parsley and tarragon. Serve with crackers. Makes 1¾ cups.

### PEANUT-GINGER-HONEY DIP

*Recipe from Michel Stroot's* The Golden Door Cookbook *(Broadway Books, 1997)*

- 1 tablespoon minced fresh ginger
- ½ teaspoon minced garlic
- 1 tablespoon sweet rice wine
- 1 tablespoon low-sodium soy sauce
- 1 tablespoon rice vinegar
- 1½ teaspoons red wine vinegar
- 1 tablespoon honey
- ¼ teaspoon dried basil
- ½ teaspoon cracked Szechuan peppercorns, or Thai chili paste
- 1 tablespoon chunky peanut butter
- 1 tablespoon water

Place all the ingredients in a blender. Process until smooth. Serve as a dipping sauce for vegetables or satays. Makes ½ cup.

### LOW-FAT GUACAMOLE

*Recipe from Marilyn Majchrzak of Canyon Ranch, Arizona*

- ½ cup julienned spinach, steamed and pressed to remove excess water
- ⅓ cup frozen peas, steamed and rinsed under cold water
- ⅛ cup silken tofu
- 1½ tablespoons fresh lemon juice
- Pinch of salt
- Pinch of cumin
- Pinch of cayenne
- Pinch of chili powder
- Dash of Tabasco
- 6 tablespoons mashed avocado

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3 tablespoons minced tomato
2 tablespoons salsa
3 tablespoons minced white onions
1 tablespoon chopped cilantro
2 teaspoons chopped scallions
2 teaspoons chopped tomato, optional
Corn chips

Place spinach, peas, tofu, lemon juice, salt, cumin, cayenne, chili powder, Tabasco, and avocado in a food processor fitted with a metal blade. Process until smooth. Stir in remaining ingredients. Garnish with chopped tomatoes. Serve with corn chips. Makes about 2 cups.

### FIVE-MINUTE BEETS

*Recipe adapted from Deborah Madison's Vegetarian Cooking for Everyone (Broadway Books, 1997)*

1 tablespoon butter
1 pound red beets, peeled and coarsely grated
½ teaspoon salt, plus salt to taste
Freshly ground black pepper
¼ cup freshly squeezed orange juice
Freshly squeezed lemon juice
2 tablespoons chopped parsley, tarragon, or dill

Melt butter in a skillet over low heat. Add beets and toss with salt and pepper to taste. Add orange juice, cover pan, and cook over medium heat until beets are tender, about 5 minutes. Remove the cover, bring to a boil, and cook off excess liquid. Remove pan from heat. Place beets in a bowl. Season with salt and lemon juice to taste. Add parsley and toss. Serves 4.

### VINEGARED BEETS IN THEIR GREENS

*Recipe adapted from Deborah Madison's Vegetarian Cooking for Everyone (Broadway Books, 1997)*

2 pounds small beets with greens
1½ tablespoons butter or olive oil
Salt and freshly ground black pepper
2 teaspoons balsamic or sherry vinegar

Remove the greens from the beets and discard any that are wilted. Set aside.

Scrub beets. Steam in a covered pan of boiling water until tender when pierced with a knife, about 20 to 25 minutes. Remove pan from heat. Cool. Peel and set aside.

Steam greens in a covered pan of boiling water until tender, about 5 minutes. Remove pan from heat. Toss with half the butter and season with salt and pepper to taste. Place greens on a serving plate.

Melt remaining butter in a pan over low heat. Add beets and cook until heated through. Add vinegar and shake pan until it evaporates. Spoon beets into center of greens. Serve immediately. Serves 4 to 6.

### ROASTED ONIONS ON A BED OF HERBS

*Recipe adapted from Deborah Madison's Vegetarian Cooking for Everyone (Broadway Books, 1997)*

2 tablespoons butter
2 tablespoons olive oil
3 pounds assorted small red, yellow, and white onions, peeled
Salt and freshly ground black pepper
4 fresh sage sprigs
2 fresh thyme sprigs
1 cup dry white wine or water

Heat butter and oil in a wide skillet over medium heat. Add onions and cook over medium-high heat until browned, about 10 minutes. Check onions halfway through cooking to make sure they are browning evenly. Turn onions over and cook 1 minute. Remove pan from heat. Season with salt and pepper to taste.

Layer bottom of an earthenware dish with sage and thyme sprigs. Place onions, brown side up, on the herbs. Add the wine. Cover dish with aluminum foil and bake in a preheated 375°F oven until tender when pierced with a knife, about 30 minutes. Serve warm. Serves 6.

### MISO SOUP WITH SHREDDED CABBAGE AND GINGER

1 cup shredded white and red cabbage
4 tablespoons white miso, or to taste
Dark sesame oil or chili oil
2 tablespoons shredded fresh ginger

Place cabbage in a pan of salted boiling water for about 1 minute. Remove pan from heat. Drain cabbage and set aside.

Place miso in a large bowl and dilute with 1 cup simmering water. Mix until it is the consistency of a thick cream. Add 3 cups boiling water, sesame oil to taste, cabbage and ginger. Mix well. Serve immediately. Serves 4.

### FLAGEOLET BEAN SALAD WITH MARINATED GRILLED TOFU

*Recipe adapted from Michel Stroot's The Golden Door Cookbook (Broadway Books, 1997)*

*For beans:*
1 cup dried flageolet or small white beans
4½ cups vegetable broth or water
1 bay leaf
14 ounces marinated firm tofu, recipe follows

*For dressing:*
1 tablespoon Dijon mustard
1 teaspoon minced garlic
2 tablespoons balsamic vinegar
1 tablespoon olive oil
2 teaspoons minced fresh oregano or 1 teaspoon dried
½ teaspoon freshly ground black pepper
½ pound tomatoes, cored and diced
¼ cup chopped fresh flat-leaf parsley
½ teaspoon kosher salt, optional

*For serving:*
Flageolet bean salad with dressing
Tofu
3 cups mixed lettuces
1 cup alfalfa sprouts

Prepare beans: Soak beans in 4 cups of water for 1 hour. Drain and rinse well. Place beans, vegetable broth, and bay leaf in a large saucepan. Bring to a boil over high heat. Reduce heat and simmer, partially covered, until beans are tender, about 1¼ hours. Drain. Remove bay leaf. Transfer beans to a bowl. Set aside.

Prepare dressing: Whisk together in a bowl mustard, garlic, vinegar, oil, oregano, and pepper. Stir in tomatoes and parsley. Add salt. Add dressing to beans, stir gently to combine. Set aside for at least 1 hour.

Prepare tofu: Remove tofu from refrigerator about 15 minutes before cooking. Remove tofu from marinade. Reserve marinade. Cut each slice into 4 strips.

Spray a stovetop grill pan with vegetable oil and heat over medium-high heat. Brush tofu strips with marinade. Place on grill and cook for about 2 minutes per side. Remove tofu from grill and brush again with marinade.

Place the greens in a salad bowl. Spoon flageolet salad in the center, top with grilled tofu, and garnish with sprouts. Serves 6.

### MARINATED TOFU

14 ounces firm tofu, pressed to remove excess water and cut crosswise into 4 slices
1 teaspoon minced fresh ginger
1 teaspoon minced garlic
2 tablespoons low-sodium tamari or soy sauce
1 tablespoon fresh lime juice
1 teaspoon light brown sugar
½ teaspoon Thai chili paste
¼ teaspoon toasted sesame oil

Place the slices of tofu in single layer in a shallow dish. Set aside.

Combine ginger, garlic, tamari, lime juice, brown sugar, chili paste, and oil in a small bowl. Mix well and pour over the tofu. Cover and refrigerate for at least 1 hour. ■

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*Continued from page 115*




***Faced with a steep site like this Los Angeles hill, some garden designers might have turned to terracing. But not Nancy Goslee Power. In fact, she and Dick Martin, the owner, took their inspiration from the natural contours of the land, following hillocks and hollows as they laid out sinuous paths and planting beds. Except for the top of the hill with house, pool, and entry court, the moon garden at the bottom is the only level area.***

## Personal Stamp on an Old P.O.

*Continued from page 122*

from Memphis; furniture for the guest room in peeling red paint from an old French sanitarium; and her prized vintage bathroom fixtures, one suite in jonquil yellow, one turquoise, choices that undoubtedly made the minimalist architects mop their brows.

The house is spacious by the standards of crowded London—1,200 square feet at the main level, another 1,800 feet on the ground floor. The upside-down plan puts living room, kitchen, and dining room above; two bedrooms, two baths, a pool room/library, and large studio below. The owner, who loves to give dinner parties and sought the sense of ceremony that comes from walking into a different room to eat, specified a separate dining room (see plan below). And the bedrooms can be closed off, of course. Otherwise, all is flow, from hall to staircase to living room to kitchen.

A spider web of struts (original to the building) stretches below the roof where new skylights, along with the tall old windows, make the light-play part of the dynamics of the space. This is a house that almost seems to move, especially as the sun arcs overhead and glances off the glass of the dining room cupboard and the shining terrazzo floors downstairs. At night the mood changes dramatically: There are hidden fluorescent bulbs behind many of the panels and built-in cupboards so that each area has its own halo.

"It's such a welcoming house," says the owner, watching as her cats, themselves monochrome, stalk the Jeff Koons dog sculpture. "It's fantastic for a party—there are speakers in every room and the whole house is made for dancing. At other times I find visitors just calm down when they're here. It's a house with a very good vibe." ■



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*Continued from page 124*

Among his first projects was a redesign of the bowls that had captivated Gordon. He began by broadening them into hemispheres, with a flat base, and modifying the airtight lids, but not sacrificing the so-called Tupperware burp; the familiar sound of air rushing out as the tops are snapped shut. Aware that 50 percent of Americans over age 25 suffer from some form of arthritis, he was determined to make the bowls easier to open. He did so not just by enlarging the cover tab; he also added a twin, so that now all you have to do is rest a thumb on top and twist up from below with the side of your index finger. Cousins worked yet another change on this icon of American design, adding bright color to the lid. Suddenly the old Tupperware refrigerator bowl was dressed up and ready to go somewhere—and it did. Sales picked up immediately.

Tupperware is sold almost exclusively through the party system, a mechanism that accounted for almost $1.5 billion in sales last year. Today the sales reps, or "consultants" as they are called, use Tupperware's devotion to good design as a selling point. There are 100,000 consultants in North America and 700,000 overseas in more than 100 countries, which is why the company can boast that every 2.7 seconds a Tupperware party takes place somewhere in the world (often at the workplace rather than the home, in recognition of today's realities). These convivial gatherings are attended by some 117 million people annually.

To meet the constant demand for product, Cousins—assisted by a staff of 25—must originate dozens of designs each year. He works his ideas out on paper first, discusses them with other designers who come up with concepts of their own, then turns them over to computer specialists who render the pieces in three dimensions on their screens, making it possible for his team to view them from all angles and adjust them before full-scale models are created. Cousins is quick to point out that "computers do not help you to design better." He sees them as a tool: "They make the process faster and more accurate. In the past, the models were close enough to the original design; now they are exact."

From the computer-guided models come the molds that are used in the plastic injection molding process, which Earl Tupper was among the first to use. Thanks to the speed of the process, Tupperware is able to spew out tens of thousands of items a day at its Myrtle Beach, South Carolina, plant. (Other factories in Belgium, France, Mexico, the Philippines, Japan, and Korea help satisfy the growing international market with such ethnically oriented products as a tortilla keeper for Central American customers and a kimchi holder for Koreans.) Still, all this takes time; almost a year may elapse before a pencil sketch becomes reality.

Wearing a smoke-blue shirt with a pale blue and green nubby-textured plaid tie, the dapper Cousins recently showed this visitor some of the many products he and his associates have developed. Stacked on a table was a colorful collection of Tupperware designs: gleaming white canisters with dark blue "One Touch Seal" lids and small windows at the base to make identifying the contents easy; large and small white lidded colanders, so sculptural in appearance that it would require only a bulb inside to turn them into perfect accent lamps; a frosted Caribbean-green water pitcher with a wavy grip pressed into the sides; stackable microwavable containers for reheating food whose tomato-red snap-top lids are punctuated by a cookie-shaped dandelion-yellow steam vent that can be opened and closed with the press of a fingertip.

Cousins concentrates on making a form as pure and simple as possible. Not surprisingly, he loves geometric shapes. But he also loves softness, sensuousness. "Making life gracious, making a gracious ceremony of everyday activities—that interests me," he says. "The idea that everyday life has a graciousness is a wonderful thing."

Cousins loves to cook, and this shows in the practicality of his designs. One of his colanders has a perforated lock top so it can be turned upside down and shaken until all the liquid is gone. The lid, incidentally, doubles as a strainer.

Thanks to plastic's malleability, it can be given voluptuous contours. The curvaceous colander, with its five rounded feet and broad, bell-lipped cover, proves that point. By adding color and texture to an item, Cousins can make it look as good to the eye as it feels to the hand. Yet the piece must also be ergonomically sound. "What it comes down to," he says, "is concern for the user. That's what industrial design is all about."

One of his favorite items is a round, matte-finish hunter green tray with an elevated surface to hold cheeses and a semicircular depressed ledge for crackers. Taking demographics into account, he designed the ledge so it would accommodate one stack of Ritz crackers—now part of the sales pitch at a Tupperware party. Cousins turns the tray over. On the underside are rows of tiny cows and cheese wedges. "I did that for myself," he says of the barely visible pattern. "It was my little joke."

Perhaps this is the secret of his success. Cousins not only has an infallible eye, he has wit, which he brings to his designs—whether it be in a play of colors, a confluence of lines, or a smooth surface set off against a textured one. Customers aren't the only ones who have taken notice; the design cognoscenti have too. Tupperware is now included in the industrial design collections of such major institutions as New York's Museum of Modern Art and London's Victoria & Albert, to name only two.

Aware of Tupperware's new image, one of New York's leading design stores and galleries, Moss, recently held its own version of a Tupperware party. It displayed Cousin's work in glass cases, treating the inexpensive pieces—none topped $23—as precious objects. ■

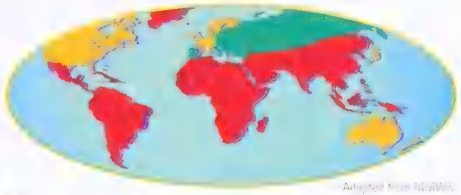
*To find out about Tupperware parties in your area or to receive a catalog, call 800-858-7221. You can also reach Tupperware on the Internet at http://www.tupperware.com.*

*Dale Mackenzie Brown wrote about Thomas Jefferson's second home, Poplar Forest, in the December 1997 issue.*

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HA6787 1 MMWR December 27, 1996 Vol 45 p 7

*This map generalizes available data, and patterns may vary within countries

Here is a list of products and other resources for this month's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more details, see Reader Information for "Easy Rider," page 86.

**34 STYLE BEAT** For a list of sources, see page 145.

**46 THE ORIGINATOR** *Designer:* **Kevin Walz,** Walzworkinc, 20 W. 20 St., Ste. 1102; New York 10011; 212-229-2299. **Four arc table lamp,** #KW-29301, 23" h., 11" w., 8" d., $720—Baldinger (M); 718-204-5700. **Cork chair and ottoman,** $1,585—ICF (T); 800-237-1625. **Stripe Rug,** 8'x10', $8,850—Tufenkian Tibetan Carpets (T); 800-435-7568.

**70 METAL URGES** **Sculpture, Objects & Functional Art Exposition NYC 1998,** Thurs., April 8 through Sat., April 11, 11 A.M.–8 P.M.; Sun., April 12, 12 P.M.–6 P.M. Call 800-563-7632 or visit the Web site: http://www.sofaexpo.com. E-mail address: sofa1@aol.com.

**78 BIGGER, BOLDER** **1. Unikko,** $28/yd.; **2. Nauru,** $28/yd.; **3. Looki bag,** $85; **4. Skooli bowl,** $30; **5. Votives,** $12.50–$36—Marimekko (R), 698 Madison Ave., 2 Fl., New York 10021; 212-838-3842. **6. Pillowcases,** Paratisi, Tertu, Taika, $21.95/ea.—Crate & Barrel (R); for stores: 800-451-8217.

**80 DAPPLING IN DESIGN** *Designer:* **Richard Schultz Design,** 806 Gravel Pike, Palm, PA; 215-679-2222. **1. Petal table; 2. Topiary cafe table; 3. Topiary stacking chair; 4. Topiary bench**—Richard Schultz (T), see above.

**82 ECHO CHAMBERS** *Architect:* **Heather McKinney,** 101 W. 6 St., Ste. 707, Austin, TX 78707; 512-476-0201.

**88 EASY RIDER** *Pages 86 to 93: Designer:* **Mary Douglas Drysdale,** Drysdale Design Associates, 1733 Connecticut Ave. NW, Washington, DC 20009; 202-588-0700. *Living room:* **Sofa and chair fabric,** Maryland Matelasse #4389/97—Manuel Canovas (T); 212-752-9588. **Upholsterer**—Hans Krogh (T); 410-756-2724. **Canvas ledger**—Woodard & Greenstein American Antiques (R,T), 506 E. 74 St., New York 10021; 212-988-2906. **Lighting**—Lightolier (R), 631 Airport Rd., Fall River, MA 02720; 508-679-8131. **Wall finishing and stenciling**—The Billet Collins Studio (T); 301-670-0066. **Columns**—Chadsworth's (R); for stores: 800-COLUMNS. *Stairs:* **Dartboard; shooting gallery target**—Judith & James Milne (R), 506 E. 74 St., New York 10021; 212-472-0107. **Jaspé pitchers,** antique French redware—Woodard & Greenstein, see above. **Plaster florets**—Felissimo (R), 10 W. 56 St., New York 10019; 800-565-6785. **Insect composition ornaments**—J.F. Weaver (T); 818-500-1740. *Outside:* **Table**—Columbia Woodworking (T); 202-526-2387. **Stenciling**—The Billet Collins Studio, see above. *Dining room & kitchen:* **Candlestick table; dining chairs**—Barton Sharpe (R), 66 Crosby St., New York 10012; 212-925-9562. **Dining chair fabric,** Rosebud Trellis 4005/01—Chelsea Editions (T); 212-758-0005. **Dining table**—The Dining Trade (R); by appt.: 212-980-5586. **Jumbo cups and saucers,** Spode Blue Room Collection—Royal China and Porcelain Companies, Inc. (R); for stores: 800-631-7120. **Ovens; cooktops**—Gaggenau USA Corporation, (R); for stores: 800-828-9165. **Hardware**—Bouvet USA (R), 540 De Haro St., San Francisco, CA 94107; 415-864-0273. **Candle sconce**—Wild Thyme Inc. (R), 5725 Kennet Pike, Centreville, DE 19807; 302-656-4454. **Cigar ribbon pillow**—Laura Fisher (R), 1050 Second Ave., New York 10022; 212-838-2596. **Carved eagle**—Amy Perlin Antiques (R), 1020 Lexington Ave., 2 fl., New York 10022; 212-744-4923. Bedroom: **Bed; side table**—Barton Sharpe, see above. **Kiowa Indian Seven Sisters Quilt**—Laura Fisher, see above. **Weathervane**—Judith & James Milne, see above. **Black strap hardware**—Ball & Ball Hardware Reproductions (R), 463 W. Lincoln Hwy., Exton, PA 19341; 610-363-7330. **Copper tub**—Kallista (M); 510-895-6400 **Sunburst mirror**—Baker Knapp & Tubbs (T); 202-488-4700. **Check fabric** on bed, Milly Fougère #4354/043—Manuel Canovas, see above. **Green fabric** on bed, Lee Behren Silks, #L57962 gold—Decorators Walk (T); 202-863-0440.

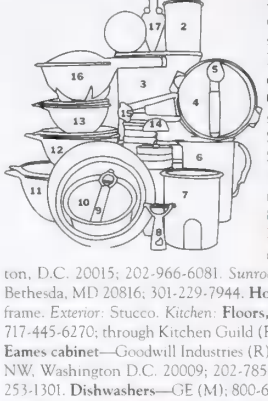
**94 POSTWAR MADE PERFECT** *Pages 94 to 101: Designer:* **Michael Formica Inc.,** 95 Christopher St., New York 10014; 212-620-0655. The T.H. Robsjohn-Gibbings Collection, re-editions of furniture designed by Gibbings and produced by Formica, is available at Hinson & Company in Los Angeles and through Michael Formica Inc., in New York. *Architect:* Richard Gluckman Architects, 145 Hudson St., New York 10013; 212-925-8967. *Living room:* **Paint,** Schreuder #OW242P Grey Dew—Fine Paints of Europe (M); 800-332-1556. **Rug**—V'Soske (T); 212-688-1150. **Ceiling fixture,** 85 Lights by Droog Design—Moss (R), 136 Greene St., New York 10012; 212-226-2190. **Fabric** on highback chairs, #31872/23 Lichen and #31872/13 Chinese Yellow—Clarence House (T); 212-752-2890. **Coffee table** by T.H. Robsjohn-Gibbings; **Lucite side table** by Samuel Marx—FortyOne (R), 41 Wooster St., New York 10013; 212-343-0935. **Fireplace,** model T4800—Heatilator (M); 800-843-2848. **Sofa** by T.H. Robsjohn-Gibbings—Donzella (R), 17 White St., New York 10013; 212-965-8919. **Sofa fabric,** #31872/2 Tabac—Clarence House, see above. **Floor pillow fabric,** Portofino—Manuel Canovas, Inc. (T); 212-752-9588. **Breakfast table** by Jean Prouvé—Galerie Jousse-Seguin (R), 34 rue de Charonne, Paris; 011-33-1-47-00-32-35. **Chairs** by Harry Bertoia—Knoll (R,T), 105 Wooster St., New York 10012; 800-445-5045. **Vases** by Lino Sabattini—Donzella, see above. **Glass bottles** by ittala—Moss, see above. *Exterior of house, backyard, and patio:* **Paint,** Schreuder #7048, Silver Blade—Fine Paints of Europe, see above. **Windows; doors**—Marvin (M); 800-328-0268. **Deck material**—California Redwood Association (M); 888-CALREDWOOD. **Table and chairs** by Richard Schultz; **orange chair cushion fabric,** Giati #1017 Tropicana—Delgreco and Company (R), 232 E. 59 St., New York 10022; 212-688-5310. **Iron chaise**—Reymer Jourdan (R), 29 E. 10 St., New York 10003; 212-674-4470. *Dining room:* **Floor mat,** Neutral Ground—V'Soske, see above. **Table and chairs** by T.H. Robsjohn-Gibbings—Hemisphere (R), 173 Fulham Rd., London; 011-44-171-581-9800. **Cocktail sofa**—FortyOne, see above. **Dining chair pads; sofa fabric,** Portofino—Manuel Canovas, Inc., see above. *Hallways:* **Moon Wall Light** by Gaetano Pesce—Moss, see above. **Library chair** by Jean Royère—1950 (R), 440 Lafayette St., New York 10003; 212-995-1950. *Kitchen:* **Countertop,** Surell—Formica Corp.; 800-367-6422. **Sink and fixtures**—Kohler (M); 800-4KOHLER. **Windows**—Marvin, see above. **Appliances,** Monogram—General Electric (M); 800-626-2000. **Floor mat,** Neutral Ground—V'Soske, see above. **Weather instruments** by Maximum—S.T. Preston (MO); 800-836-1165. **Green bottles** by Jasper Morrison; **tea kettle** by Alessi—Moss, see above. *Guest bedroom:* **Rug**—V'Soske, see above. **Clothes hangers** by Droog Design—Moss, see above. **Bedding,** custom by Nina Ramsey—Archipelago (M); 212-334-9460. **Bedside tables** by Samuel Marx—FortyOne, see above. **Bedside antique lamps** by John Dickinson—Niall Smith (R), 334 Bleecker St., New York 10014; 212-255-0660. *Master bedroom:* **Rug**—V'Soske, see above. **Bedding,** custom by Nina Ramsey—Archipelago, see above. **Bedside table**—Historical Design (R), 306 E. 61 St., New York 10022; 212-593-4528. **Bedside lamps,** Parenti by Flos—MSK Illuminations (T); 212-888-6474. **Carafe** by Lino Sabattini—Moss, see above. **Photographs** by Adam Fuss—Cheim & Reed (R), 521 W. 23 St., New York; 212-242-7727. **Enameled bottle** by Flavio de Poli—FortyOne, see above. **Rock lamp**—1950, see above.

**102 RETRO SPIN** *Pages 102 and 103: Designer:* **Roger de Cabrol,** 121 E. 24 St., 3 fl., New York 10010; 212-353-2827. **Artistic painting and finishing on walls**—Frank Reijnen & Stephan Jans, Frank Reijnen Studio, 1450 Second Ave., New York 10021; 212-794-1610. **Firescreen**—Susan Maya Flores (R,T), 215 W. Hill Rd., Plainfield, MA 01070; 413-634-2249. **Urns,** designed by Olivier Gagnère—Pucci (T); 212-633-0452. **Sconces,** by Boris Lacroix. **standing lamp,** by Yonel Lebovici—Galerie de Beyrie (R), 393 W. Broadway, New York 10012; 212-219-9565. **Fabric,** Kenya—Quadrille (T); 212-753-2995. **Shoe chairs; powder puff,** by David Burry—Design Emphasis (M); 514-938-4686. **Mirror**—Malmaison Antiques (R,T), 253 E. 74 St., New York 10022; 212-288-7569. **Carpentry**—Randolph Hunt (M); 212-254-7065. **Curtains**—D.T.S.T. (M); 212-647-9102. **Upholstery**—2 Life (M); 212-254-5699. *Pages 104 and 105: Designer:* **Christopher Coleman,** 250 [illegible] 54 St., 4 Fl., New York 10019; 212-616-8663 **Flooring,** #W801, blue/gray stripe—Ventec (R), 410 W [illegible]ntage Ave., Chicago, IL 60622; 312-733-7383. **Blue Lucite table**—Plexi-Craft (R), 514 W. 24 St., [illegible] York 10011; 212-924-3244. **Mirror**—Bella Display (M); 212-226-3484. **Cabinetry**—Aytan Diamond (M); 212-929-6322. **Art work**—Brian O'Donnell, 83 E. 7 St. #3B, New York 10003; 212-533-9686. **Islandic sheep rug**—Lloyd Jensen (R,T), 716 Madison Ave., New York 10021; 212-980-3966. **Angora pillow**—Amalgamated Home (R), 9 Christopher St., New York 10014; 212-255-4160. *Pages 106 and 107:* Finn Juhl Collection: **Table desk,** #702, 28½" h., 78" w., 37" d., $2,968; cocktail table, #751, 16" h., 87" w., 18" d., $2,544; armchair, #742, 30¾" h., 27½" w., 24½" d., $2,292; lamp table, #760, 22" h., 30" w., 18" d., $1,829; ottoman, #791, 15½" h., 24" w., 14" d., $1,590—Baker Furniture (M); 800-592-2537. *Page 108 and 109: Designer:* **Jeanne-Aella Desparmet-Hart,** JADH Interior Design, 19 Roosevelt Ave., Larchmont, NY 10538; 914-834-7442. **Bed; standing lamps; desk lamp; painting,** by 4Mika, **charcoal drawing; rug**—JADH Interior Design, see above. **Bed fabric,** Glace 08/Cafe au lait, 18/Mocha, 14/Guava; 01/Rhubarb; **desk chair,** Glace 04/Pistachio; **wood armchair** Magic 08/Smoke and 04/Root; **desk lamp shade,** Magic 10/dove; **curtains,** 18/Gelo-taupe—Donghia (T); 800-DONGHIA. **Desk; small statue**—FortyOne (R), 41 Wooster St., New York 10013; 212-343-0935. **Desk chair; nesting tables; wood armchair; stool; side table; mask; ivory Louis XVI chair**—Malmaison Antiques, see above. **African mask** on desk—Yorks Shona Gallery (R), 99 Spring St., New York 10012; 212-431-7444. **Egg chair; metal floor lamp**—Lost City Arts (R), 275 Lafayette St., New York 10011; 212-941-8025. **Pillow** on Egg chair—Atelier Christine Lambert, 37 Old Asylum Rd., Lakeville, CT 06039; 860-435-0034. **Stone step**—Escabelle (R), 273 Lafayette St., New York 10011; 212-941-5925. **Wall paint,** #859; ceiling paint, #74—Benjamin Moore (M); 800-826-2623. **Paper** behind bed, Mokuba, #15, color #16—Kate's Paperie (R), 561 Broadway, New York 10022; 212-941-9816. **Carpet,** French Velour, Dove gray—Stark Carpet (T); 212-752-9000.

**110 GOING WITH THE FLOW** *Pages 110 to 115: Garden designer:* **Nancy Goslee Power + Assoc.,** 1660 Stanford St., Santa Monica, CA 90404; 310-264-0266. Nancy Goslee Power was included in Page Dickey's book *Breaking Ground: Portrait of Ten Garden Designers* (Artisan, 1997). To order, call: 800-722-7202.

**116 AMERICAN COUP** *Pages 116 to 119:* **The American Hospital of Paris 1997 French Designer Showhouse,** for information: The American Hospital of Paris Foundation, 24 E. 64 St., New York, 10021; 212-838-0157. *Designer:* **Jacques Grange,** Jacques Grange/Didier Aaron, 118 rue du Faubourg Saint-Honoré, Paris France 75008; 011-331-47-42-47-34. **Fabric,** Lambert Chenille, #70029/002 and Stripe #L3867—Brunschwig & Fils (T); 212-838-7878. **Nine works of art on paper** by Iakov Chernikov, $3,900-$8,500—Barry Friedman Ltd. (R), 32 E. 67 St., New York, 10021; 212-794-8950. **Serpentine urn,** $48,000—Didier Aaron Inc. (R), 32 E. 67 St., New York, 10021; 212-988-5248. **Bronze table lamp,** $3,000; **Art Deco ink well,** $1,500—Malmaison Antiques (R,T), 253 E. 74 St., New York 10021, 212-288-7569. **Marquetry table,** #2728, $5,995; **sofa,** #2776, $4,750 (COM); **round table,** #2722, $4,760; **club chair,** #2769, $3,700; **chest,** #2710, $8,750—Jacques Grange Furniture Collection for John Widdicomb (M); for stores: 800-847-9433; or 616-459-7173—through Beacon Hill Showrooms (T) and select retailers. **Drapery Fabric** and construction, silk fabric—Edmond Petit, Paris. **Floor lamp**—John Boone Inc. (R,T), 1059 Third Ave., New York 10021, 212-758-0012. **Florist,** Bardin Palomo, 555 W. 25 St., New York 10001, 212-989-6113. **Louis XV chaise,** #2775, $4,950 (COM); **bench,** #2747, $3,750 (COM); **salon chair,** #2771, $3,580 (COM); **hexagon table,** #2735, $5,995 (COM)—Jacques Grange Furniture Collection for John Widdicomb, see above. **Table lamp,** ceramic, $3,000; **purple vase,** $1,500; **African bowl,** $2,000—Malmaison Antiques, see above. **Venini bowl** by Richard Licata, $4,800; **Italian lamp** by Serge Mouille, $19,000—Barry Friedman Ltd., see above. **Bench,** #2736, $3,475 (COM); **oval table,** #2730, $2,600—Jacques Grange Furniture Collection for John Widdicomb, see above. **Rippled vase,** $3,500/pr.; **screen,** painted by Etienne Drian, $55,000—Malmaison Antiques, see above. **Carpets**—Perroquet collection, Entrée Libre (R,T), 110 Wooster St., New York 10012, 212-431-5279. **Art Deco alabaster urn lamp**—Galerie de Passage, 20-22 Galerie Verot-Dodat, Paris 75001, 011-33-42-36-01-13. **Main curtain fabric,** Point de Tour—Lemanach, 21 rue de Quatre de Sept., 75002, 011-33-147-42-52-94. **Custom sofa**—Jacques Grange. **Armchair fabric**—Manuel Canovas Inc. (T), 979 Third Ave., New York 10022, 212-752-9588. **Venetian chandelier**—Galerie de Passage, see above. **Six dining chairs** by Marc De Plantyar—Eru Philippe, 2 Place Palais Royale, Paris 75001, 011-33-142-61-57-26.

**120 PERSONAL STAMP ON AN OLD P.O.** *Pages 120 to 123: Architect:* **Orefelt Associates,** Portobello Studios, 5 Haydens Pl., London W11 1LY; 011-44-171-243-3181. *Project architect:* Gunnar Orefelt and Knut Hovland. *Contractor:* Day Building Ltd., 40 Brecon Rd., London W68PU; 011-44-171-381-4211. **House size:** 3,000 sq. ft. **Floors,** Ground floor-terrazzo; first floor-timber wood block. **Hardware,** D-line design by Knud Holscher through Norup/Clark Inc.; 212-752-3448. **Coffee table,** designed by Joseph Frank—Svenskt tenn (R), Box 5478, S-114 84 Stockholm, Sweden; 011-46-8-670-1600. **Sofa,** Capellini—Domus (R,T), 1919 Piedmont Rd., Atlanta, GA 30324; 404-872-1050. **Kitchen table**—Patrick Brillet (R); 011-44-1590-626-237. **Carlton bookshelf,** by Ettore Sottsass for Memphis, Patrick Brillet, see above. *Bedroom:* **Bed,** Cappelini, designed by Jasper Morrison—Domus, see above. *Kitchen:* Designed by architect and built by—John Barrett, Cotton's Yard, High St., Yoxford, IP17 3EP; 011-44-1986-784-430.

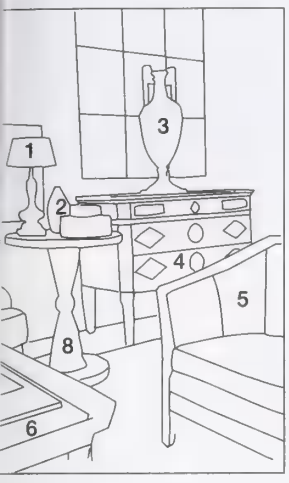


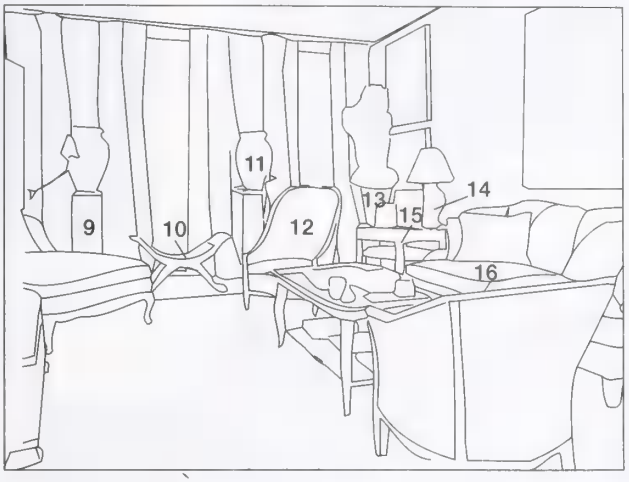
**124 THE LIFE OF THE PARTY** *Pages 124 and 125:* **1. Cheese slicer,** $7.99. **2. One Touch Reminder Canister,** $27.99/set of 4. **3. Modular Mates container,** prices vary per size of container. **4. Meals in Minutes Microsteamer** (steamer/colander shown)—family size, $19.99. **5. Ice cream scoop,** $14.99. **6. Impressions 2-quart pitcher,** $7.99. **7. One Touch Reminder canister** (set of 4), $27.99. **8. Peeler Plus,** $5.99. **9. Bottle Opener,** $5.99. **10. Impressions Classic Bowl Set** (set of 3 with seals), $21.99. **11. Thatsa Bowl,** $14.99. **12. Thatsa Bowl Jr.,** $8.99. **13. Thatsa Bowl Mini,** $6.99. **14. UpLifter Corkscrew,** $19.99. **15. Garlic Press,** $16.99. **16. Double Colander,** $14.99. **17. Piece 'O Cake Round Cake Slicer,** $5.99—all Tupperware; to receive a catalog or arrange a demonstration by a distributor, call 800-858-7221 in U.S.; 800-567-0400 in Canada.

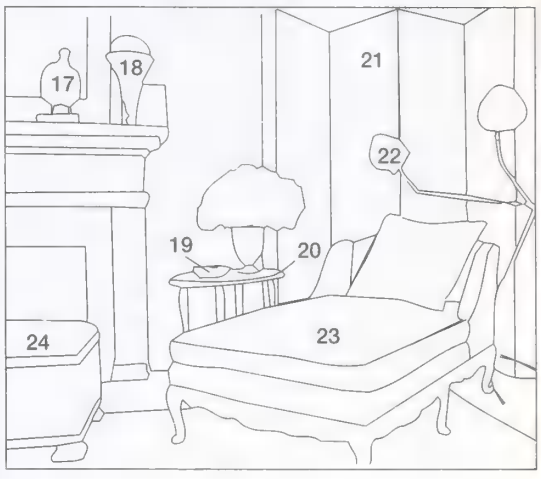
**126 THE BEST IS YET TO BE** *Pages 126 to 131: Kitchen contractor:* Barbara Lautman, 3823 Legation St. NW, Washington, D.C. 20015; 202-966-6081. *Sunroom and deck builder* Anthony Wilder, 5001 Fort Sumner Dr., Bethesda, MD 20816; 301-229-7944. **House size:** 1,680 sq. ft. **Lot size:** 51' x 100'. *Structure type:* wood frame. *Exterior:* Stucco. *Kitchen:* **Floors,** Italian 6x6 quarry tile. **Cabinets,** custom—by Stylecraft (M); 717-445-6270; through Kitchen Guild (R); 202-362-7111. **Countertop**—Wilsonart (M); 800-762-3683. **Eames cabinet**—Goodwill Industries (R); 202-636-4225. **Maine fish sign**—Cherishables (R), 1608 20 St. NW, Washington D.C. 20009; 202-785-4087. *Kitchen appliances:* **Refrigerator**—Whirlpool (M); 800-253-1301. **Dishwashers**—GE (M); 800-626-2000. **Sink**—Just (M); 847-678-5150. *Sunroom:* **Windows**—Semling + Menke Co (M).; 715-536-9411. **Round table**—Marston-Luce (R), 1314 21 St. NW, Washington D.C. 20036; 202-775-9460. *Living room:* **Wood-burning stove**—Vermont Castings (R), Rte. 107, Bethel, VT 05032; 802-234-2300.

**132 HERE'S TO YOUR HEALTH** *Pages 132 to 135: Broccoli and cardamom soups:* **Green crackle plate,** $25—Felissimo (R), 10 W. 56 St., New York 10019; 800-565-6785. **Glass soup bowl,** ittala, Finland's Aino Aalto 2/box, $16—Hackman Tabletop (M); for stores: 800-448-8252. **White napkin,** $25—Calvin Klein Home Collection (R), for stores: 800-294-7978. *Maine crabmeat salad:* **Smoked crackle plate,** $34—Calvin Klein Home Collection, see above. *Five-minute beets:* **White plate,** $32—Waterford Wedgwood (R); for stores: 800-677-7860. **White napkin,** $25—Calvin Klein Home Collection, see above. *Dips:* **Charger,** $180—Calvin Klein Home Collection, see above. *Vinegared beets:* **Celadon bowl** by Steven Stewart behind beets, $65—Gordon Foster (R), 1322 Third Ave., New York 10021; 212-744-4922. *Miso soup:* **White soup bowl and salad plate,** $22, $20—Calvin Klein Home Collection, see above. **Cookbooks:** *High-Flavor Low-Fat Vegetarian Cooking,* by Steven Raichlen ($19, Viking Penguin). *Vegetarian Cooking for Everyone,* by Deborah Madison ($40, Broadway Books). *The Golden Door Cookbook,* by Michel Stroot ($30, Broadway Books).

EACH ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail stores. The items in this month's feature are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 220. Or mail in the coupon. This service is available nationwide 9 A.M. to 9 P.M., seven days a week (except holidays). Information about merchandise featured in this issue is available to June 1, 1998. All prices are approximate suggested retail.




## AMERICAN COUP

**Pages 116 to 119**

1. Table lamp, Malmaison Antiques—$3,000
2. Glass vase, Barry Friedman Ltd.—$4,800
3. Urn, Didier Aaron Inc.—$48,000
4. Chest, John Widdicomb—$8,750
5. Club chair, John Widdicomb—$3,700
6. Cocktail table, John Widdicomb—$5,995
7. Inkwell, Barry Friedman Ltd.—$1,500
8. Occasional table, John Widdicomb—$4,760
9. Oak pedestals, Malmaison Antiques—$10,000/pr.
10. Bench, John Widdicomb—$3,750
11. Storage jars, Didier Aaron—$48,000/pr.
12. Salon chair, John Widdicomb—$3,580
13. Vase, Malmaison Antiques—$1,500
14. Table lamp, Malmaison Antiques—$3,000
15. Hexagon table, John Widdicomb—$5,995
16. Sofa, John Widdicomb—$4,750
17. Sculpture, Malmaison Antiques—$6,000
18. Glass vase, Malmaison Antiques—$3,500
19. Venini bowl, Barry Friedman Ltd.—$4,800
20. Oval table, John Widdicomb—$2,600
21. Screen, Malmaison Antiques—$55,000
22. Floor lamp, Barry Friedman Ltd.—$19,000
23. Chaise, John Widdicomb—$4,950
24. Bench, John Widdicomb—$3,750

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the April issue is available to June 1, 1998. Please allow 30 days for processing. This House Beautiful reader service is free.

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| 13 | 14 | 15 | 16 | 17 | 18 |
| 19 | 20 | 21 | 22 | 23 | 24 |

### SOURCE LIST FOR STYLE BEAT

*Shops and galleries selling mid-century modern designs are now found coast to coast. A representative listing follows.*

*California* **Modern One,** 7956 Beverly Blvd., Los Angeles, CA 90048; 213-651-5082. **Retro Gallery,** 524½ N. La Brea, Los Angeles, CA 90036; 213-936-5261. **Boomerang for Modern,** 2040 India St., San Diego, CA 92101; 619-239-2040. **Mid-Century,** 3795 Park Blvd., San Diego, CA 92103; 619-295-4832. **Decodence,** 1684 Market St., San Francisco, CA 94102; 415-553-4525. **Jet Age,** 250 Oak St., San Francisco, CA 94102; 415-864-1950. *Florida* **Senzatempo,** 815 Washington Ave., Miami Beach, FL 33139; 800-408-8419. *Illinois* **Modern Times,** 1538 N. Milwaukee, Chicago, IL 60622; 773-772-8871. **Really Heavy Antiques,** 5142 N. Clark St., Chicago, IL 60640; 773-784-7936. **Urban Artifacts,** 2928 N. Lincoln, Chicago, IL 60657; 773-404-1008. **Arts 220,** 895½ Green Bay Rd., Winnetka, IL 60093; 847-501-3084. *Massachusetts* **Machine Age,** 354 Congress St., Boston, MA 02210; 617-482-0048. **Modern Arts,** 67 Old South Rd., Nantucket Island, MA 02554; 508-228-6711. *Michigan* **Modern Age,** 25 N. Saginaw St., Pontiac, MI 48342; 810-745-0999. *Missouri* **Century Design,** 7529 Forsyth Blvd., St. Louis, MO 63105; 314-721-4221. *New York* **CooCooU,** 1478 Hertel Ave., Buffalo, NY 14216; 716-837-3385. **A&J 20th Century,** Wyeth, 151 Franklin St., New York 10013; 212-925-5278. **Forty One,** 41 Wooster St., New York 10013; 212-343-0935. **280 Modern,** 280 Lafayette St., New York 10012; 212-941-5825. **Lin Weinberg,** 84 Wooster St., New York 10012; 212-219-3022. **Lost City Arts,** 275 Lafayette St., New York 10012; 212-941-8025. **Regeneration,** 38 Renwick St., New York 10013; 212-741-2102. *Ohio* **Go Modern,** 2360 W. 11 St., Cleveland, OH 44113; 216-241-5485. **Modern House,** 7924 Lorain Ave., Cleveland, OH 44102; 216-651-3040. **Kenneth Paul Lesko,** PO Box 16099, Rocky River, OH 44116; 216-356-0275. *Oklahoma* **Deco to Disco,** 3213 E. 15 St., Tulsa, OK 74104; 918-749-3620. **Inside Design,** 7640 N. Western, Oklahoma City, OK 73116; 405-840-5858. *Pennsylvania* **Mode Moderne,** 159 N. 3 St., Philadelphia, PA 19106; 215-627-0299. *Tennessee* **Classics,** 427 Chestnut St., Nashville, TN; by appt. 615-646-6977. **Fever,** 133A Gay St., Knoxville, TN 37902; 423-525-4771. *Texas* **Collage,** 2820 N. Henderson, Dallas, TX 75206; 214-828-9888. **Citi Modern,** 2928 Main St., Dallas, TX 75226; 214-651-9200. **Point Five,** 2444 Times Blvd., Houston, TX 77005; 713-529-5550. **Aqua,** 1415 S. Congress, Austin, TX 78704; 512-916-8800. *Virginia* **Modern Design Studio,** Daniel Donnelly, 520 N. Fayette St., Alexandria, VA 22314; 703-549-4672. *Washington* **Chartreuse Int'l.,** 711 E. Pike, Seattle, WA 98122; 206-328-4844. *Wisconsin* **Atomic Interiors,** 961 S. Park St., Madison, WI. 888-284-1950.



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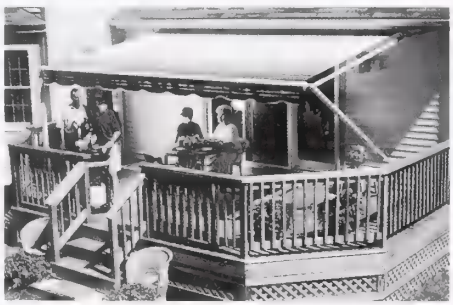


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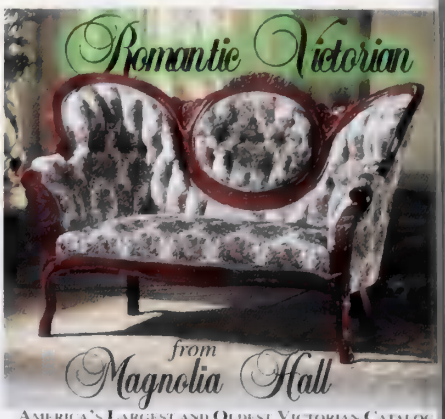
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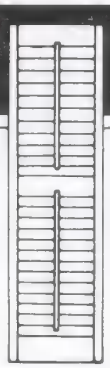
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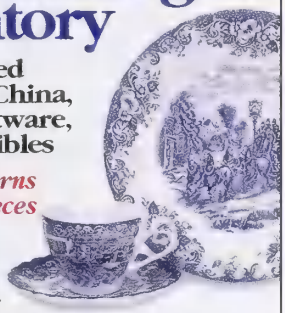
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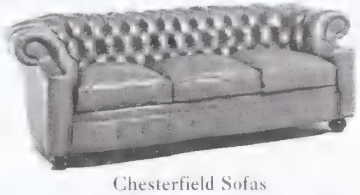
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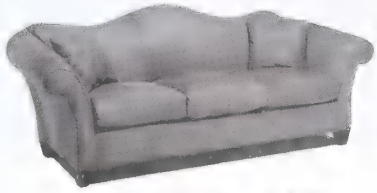
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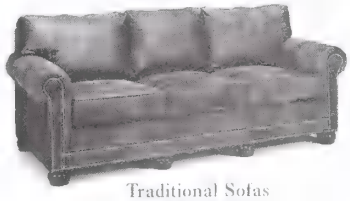
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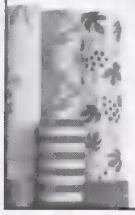
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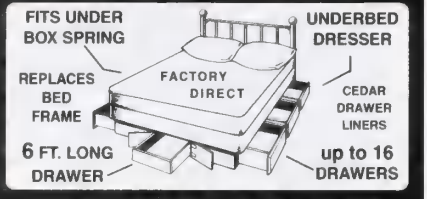
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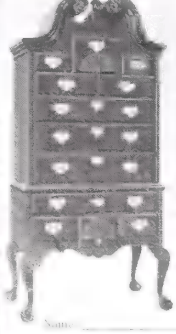
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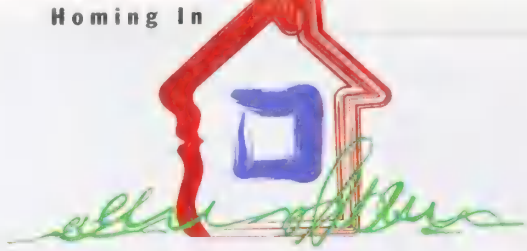
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# ANOTHER DAY, ANOTHER PLAY

By Phyllis Theroux

**Every morning, while it is still dark,** I come downstairs into the living room, pull back the curtains covering the front window and spend the next hour in a wing chair—reading, writing, or simply sitting quietly in the stillness. This is the holiest, most hopeful time of day, and as the room gradually lightens like an empty stage set before my eyes, I am aware that another day, another play—in which I will be responsible for writing the script, developing the main character, and managing the props—is about to begin.

That script, which once revolved around raising children, now turns upon my own life, which is no longer externally directed by the exigencies of parenthood. Nor is the house a stage where I rock babies, make Toll House cookies for Girl Scout meetings, or sit bolt upright in the living room at 2 A.M., waiting for the front door to open and give me back the teenager I had imagined dead, or kidnapped. In those years, joy and terror chased each other incessantly. Things have calmed down.

The props, too, have reverted back to a series of tasteful still lifes—brass bowls full of fruit, silver teapots, books and magazines arranged upon a coffee table. Gone are the half-completed fruit-fly experiments, newspaper route bags, and boom boxes playing Duran Duran tapes. It is very quiet now, almost the way it was when I was a child, staring at my life like a giant ball of twine that had yet to unroll or move in any particular direction. What, I used to wonder, am I supposed to do with my life? Where, and with whom, am I supposed to go?

These are not quite the same questions that currently occupy my mind, but the burden of creating each day from scratch falls more heavily upon those who are not directly responsible for anybody but themselves. And when I gaze about my house full of paintings, photographs, and closets jammed with vases, vacuum cleaners, linens, and sheet music, it seems like too much stuff for a one-woman play. Perhaps, I think, it is time to strip down. Then I think again. I am not quite ready to be a wandering mendicant.

I am, however, attempting to let go of everything that weighs me down, trips me up, clutters my house or mind and—in scriptwriter's parlance—is not usable or important to the plot. Wherever possible I try not to complicate it with people or projects that throw me too far off the point. Unless, of course, it is the annual slumber party where for the past six years neighborhood children have come to spend the night.

Everybody wants and needs friends who are their own age, but nobody likes to be locked upon a chronological ladder, and Jennifer, Megan, Miranda, Hannah, Katie, and Anne, who range from 9 to 14, make sure that I am not. For one night a year, the house rocks and rolls with exuberant girls who are smart and funny and not prejudiced against people who are over 25, or over 50, or are friends with their own parents. Every year when I invite them back, I think they will not want to come again, but every year they do.

This year they looked awfully big when they came through the front door lugging their sleeping bags. Jennifer (14) had a frown on her face. "She's going through a stage," whispered her sister, Megan. But after things warmed up, the masks and sophistication fell away and it was last year all over again—having lasagna for supper, straightening coat hangers to roast marshmallows, telling ghost stories in the dark.

Miranda, who had just come in from her dance class, gave a free ballet lesson in the upstairs spare bedroom. Katie showed everyone how to tie a foolproof knot for a boat (her sister, Anne, lay on the living room floor with her legs up in the air like a post). Then we sat around the dining room table and played The Compliment Game, in which you have to write an anonymous compliment for each person around the table, after which we all guess who it is for. "I don't know you very well," wrote Miranda to Katie, "but you beam with exitment [sic]." So did we all.

"Let's do this every year until we're old, into our fifties," said Jennifer.

"Let's talk about carting me around in a wheelbarrow by that time," I said.

And so it went, on into the night, with giggling, card tricks, and lifting each other off the floor with their index fingers, and finally they were asleep, sprawled like rag dolls on the bedroom floor in their pajamas. I had forgotten how much I loved to feast my eyes upon my children when they were sleeping. So much grace in such a small space. Then I went downstairs.

As I used to do after my own children were in bed, I sat in front of the fire. I savored the fact that for one night I had turned to an earlier page in the script and relived a time in my life when every bed in the house was routinely full.

Then I stood up, pulled the curtains shut across the living room window, and closed down the play for the night. I slept soundly for two reasons: the house was heartwarmingly alive with children and by noon tomorrow they would all be gone. ■

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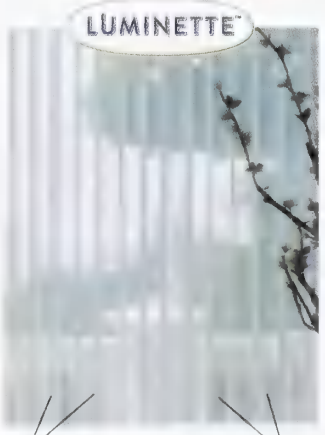
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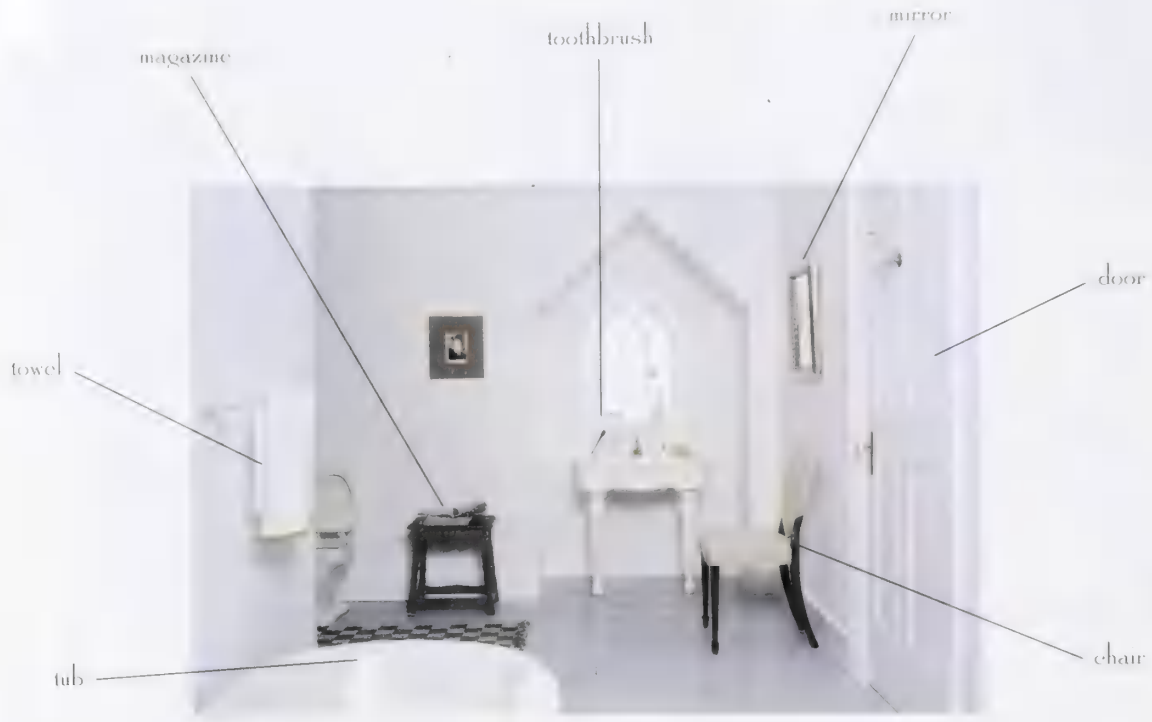


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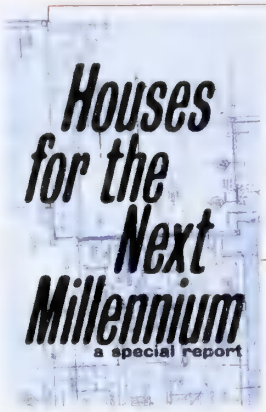
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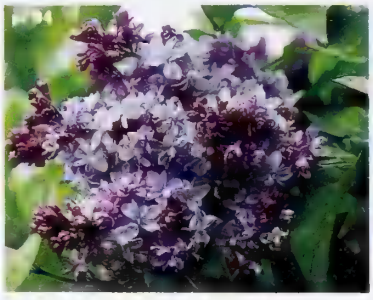
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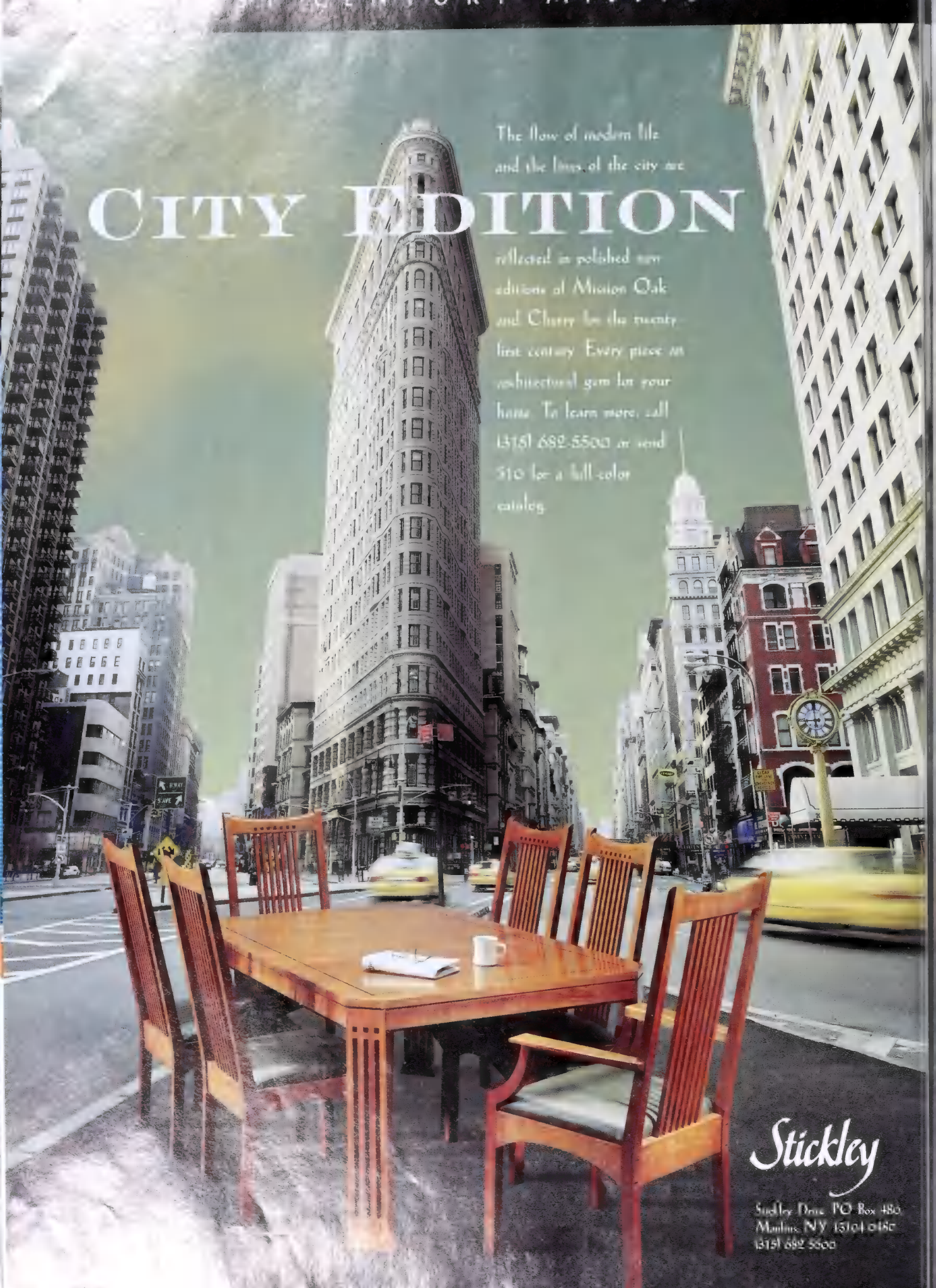
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# CLOSING THE CIRCLE

By Martha Weinman Lear

**It was the sweetest house I have ever seen.**

I know this is partly because I so loved the life I lived there; you can never really separate a house from the life you live within it. But everyone who ever visited—everyone who ever sat down to a meal (or to a poker game) in that 11-by-30-foot sunporch with its three window walls that we were pleased to call our dining room, or watched the flames dance in the living room fireplace on a winter's night while snow fell on the birches just outside—everyone would attest that it truly was a honey of a house.

It was not remotely grand, but its situation was wonderful: a small Cape Cod, well crafted in the twenties, sitting on land that was expansive enough, I suppose, to be called grounds. On the street side these grounds, graced with heroic old trees and bisected by a curving drive, sloped gently downward to the house. In back there was level land to a low stone wall, then several wooded acres sloping farther downward to a large neighborhood pond.

Near-hidden in these woods, halfway between the house and the pond, was a little log cabin, a delight, about whose origins we knew nothing. I thought it could be a dream of a writer's studio if we ever got in plumbing and electricity. [illegible] we saw a [illegible] a little milk snake, a [illegible] and said, not [illegible] nonetheless, and [illegible] fast. [illegible] when you couldn't [illegible] and sailed there. In winter they skated, and the scene was out of Breughel.

This was in the sixties. We had been married just a couple of years. We were hardly kids: He was 41, divorced, the father of two young children, a doctor with an established practice in central Connecticut, and I was near 30 and had left a job with *The New York Times*, no small thing but no regrets, to marry him. But we were *like* kids, nuts about each other and nuts about this place, like children playing house, and everything was fun despite the predictable near-disasters of remodeling. Once, I remember, the new roof was leaking badly, and parts of the new construction were crawling with spiders. I was away on a story assignment and he wired me: "DARLING COME HOME ALLS WELL STOP RAINSTORM FLOODED HOUSE AND DROWNED SPIDERS STOP LOVE"

We did not touch the facade. It remained, to the passerby, a small Cape Cod. But we pushed out the back and opened it to the woods and the water with glass walls. And that was part of my delight in the house, that surprise: to enter a place that seemed to promise containment and suddenly be confronted by all outdoors. We made a tiled country kitchen and a big square living room that was more like an outsized den, with book-lined walls and furniture to put your feet up on. At first we hadn't known what to do with such a big room and consulted a decorator. She was good at her craft but bad for us. We said we liked things informal, but she >

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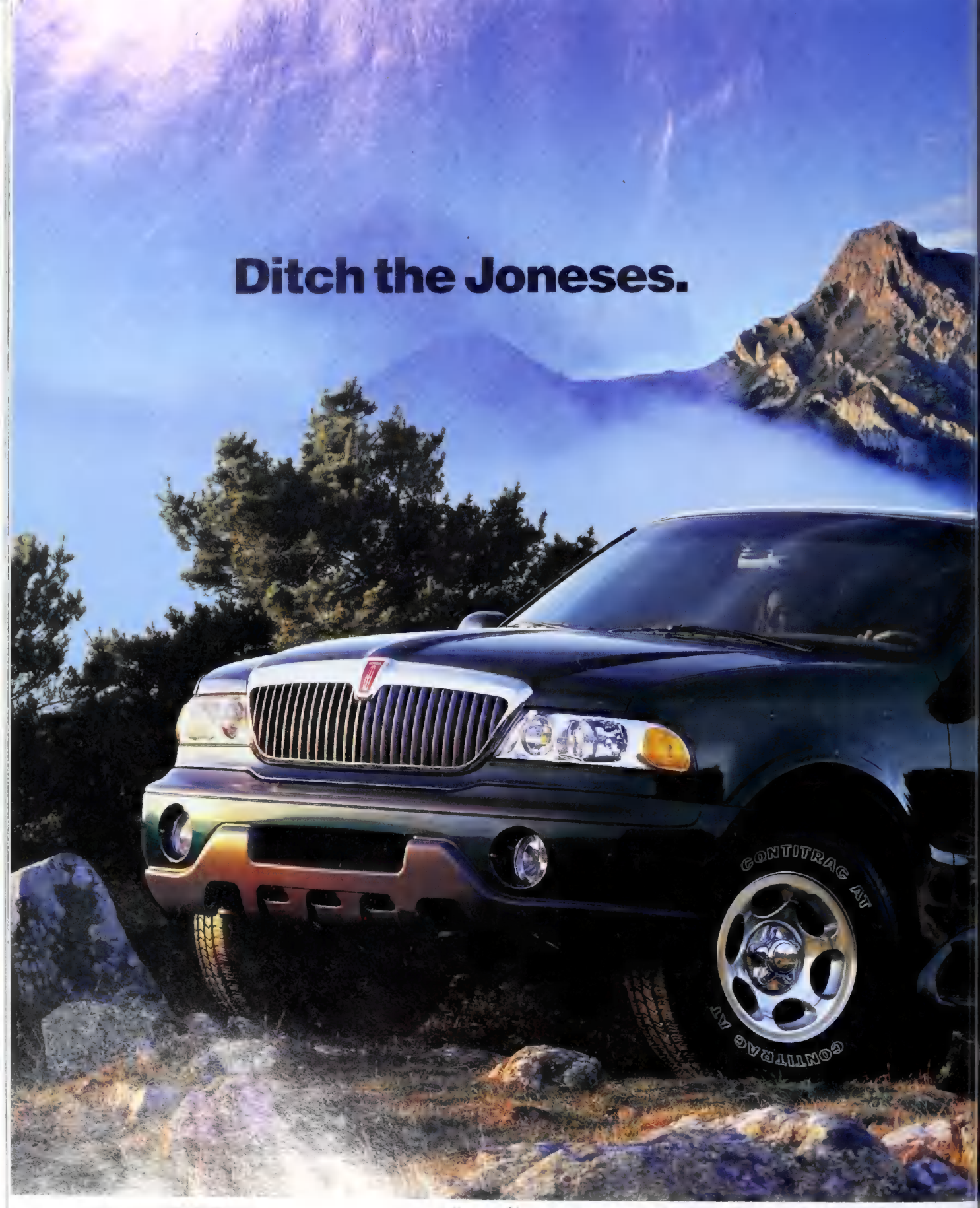
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was just naturally a formal woman and submitted plans for an elegant room with one classic seating area here and another there, gleaming damasks, fragile silks, the kind of living room nobody ever lives in. We said we'd like bookshelves. "Bookshelves in the living room?" she said, with a soft *tsk* of reproach, and that, of course, got my dander up and I went way overboard in defiance, saying, Yes indeed, bookshelves, and also a telephone and a television and a bar, and hold the damask. "A *telephone?*" she said, her sensibilities truly offended, and that was the end of the decorator.

Two years later we put in a pool, a shimmering turquoise oval, and, still like kids, we took sticks and carved hearts in the damp cement of the patio and inscribed them in the classic kid way, "H.A.L. loves M.W.L." and "M.W.L. loves H.A.L.", with arrows piercing the hearts.

I had been ambivalent about the pool. It had all those associations—well-heeled suburbanites, *blah blah blah*. But the fact is it enhanced our lives as few material possessions can. Through the stifling summers he would come home ragged after long hard days in operating rooms and examining rooms and dive in and be reborn. It was like ending every day on vacation. Weekends we no longer felt any need to get out of town. Lounging by the pool, we *were* out of town.



*She peered at the wall in back of the log cabin door, then gasped and showed us the faint pencil marks that had been the growth charts of her children. I had to turn away from what was in her face*

And that was where we were one mellow summer Sunday, with the remains of a late breakfast up on the deck, and the Sunday papers and the dog—a big black humanoid poodle named Gwendolyn—spread out between us, when the visitor appeared.

I was doing the Sunday crossword puzzle and trying to think of a synonym for "in mourning" (later this would always strike me as significant) when we heard her tapping at the gate. A total stranger. Pretty, slim, fiftyish, solemn-faced. Hal let her in and, with a pleasing shyness, she introduced herself.

I don't remember her name. I don't remember where she lived, but I well remember—how can I ever forget?—where she had lived before. She had lived in this house.

Seated straight as an angle iron in one of our deck chairs, looking poised but with her hands ceaselessly washing each other in her lap, she told us her story: She and her husband had moved here in the forties, in their youth and in their joy. They had three children here. He had planted those baby birch clumps that stood now thirty feet tall just below the stone wall; and he had built that log cabin down there, pointing to it as she spoke, for the children to use as a playhouse. And then he had gone off to the Korean War and been killed.

We sat stunned. Even she seemed stunned, as though the news had just come to her as well. Finally, graceful as a crutch in my discomfort, I asked if she would like to go down to the pond. Yes, she said, she would. We walked down with her. There had been a wooden dock here then, she said, and they had kept a rowboat. We went into the log cabin. She peered at the wall in back of the door, clearly looking for something in particular, then gasped and showed us the faint pencil marks that had been the growth charts of children. I had to turn away from what was in her face.

We took her through the house. In the master bedroom, which had never been remodeled, she began to cry. So did I. Hal too, a little. The three of us retreated to the pool and sat and wept into our iced tea, for the loss of her dear one in that dimly remembered war, for all the dear ones lost in all the wars, and then she left. It had been no more than an hour. We never saw her again.

In parting, she said, "I'm so sorry to have intruded." I said, "It's no intrusion. A house belongs to everyone who ever lived in it," and she said, "Thank you for saying that." But I had said it simply as a courtesy, you see. I didn't really mean it. I recognized no claim to that house but our own.

We lived in it six years more. Then Hal, always a giving man, decided to leave private practice for community medicine, in which he imagined he might make a greater contribution. He was invited to join the staff of a large Manhattan hospital.

I hated leaving our house, but I was thrilled to be moving back to what is for me the world's best city. When we began apartment-hunting, he had two priorities: a place near the hospital, to avoid transportation trouble, and a place that got some sun, the rarest of all commodities in this town, rarer even than space. Maybe, he said, with the wistfulness of a man who had done his medical training here when interns were paid zip, and had lived in walk-ups and sold his blood for pocket money and knew the outrageousness of such a desire, maybe even a bit of terrace where we could loll and read the Sunday paper?

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to be rich to buy such a place, but back then, before the Manhattan real estate market went crazy, it was still possible.

But in other ways we were not so lucky. He had an overidealized view of community medicine. It was in the seventies that the economic crunch began in our medical-care systems, and there was no money for this kind of practice. He found that he had to spend most of his time writing grant proposals instead of treating sick people.

Perhaps it was the stress of this, or perhaps it was in his genetic cards, I don't know. But he had a heart attack, and then another, and within five years, still in his fifties, he was dead.

I wanted to die too; the usual thing. When I got over wanting to die I wanted to move from the penthouse, where the ghosts were tormenting me. Friends persuaded me to make no big move until my life, both outer and inner, had settled down. And in time, of course, the ghosts settled down too. The good ones remained: the ghosts of continuity, which still hover about this place. I hope they keep hovering. It may be love that makes the world go round, but continuity is what holds it steady on its axis. I wander about these sunny rooms in the urban sky and I see my history, all the significant stations of my later married life, in every corner.

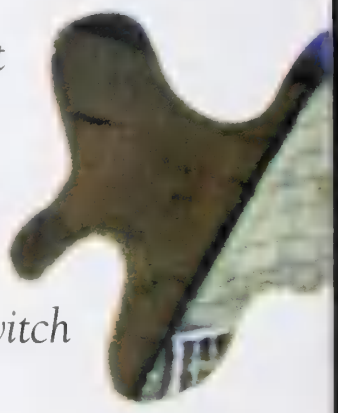
Last year I went back to that town in Connecticut where we used to live for a party given by friends. I had been there several times in the intervening years but had never gone to see our house. The idea had teased at me but frightened me too. I think it was the memory of the other widow, her patent pain as she had stood in the master bedroom, that always scared me off.

But somehow this time I had the nerve. I spent the night at my hosts' home, and in the morning got into my car and drove through half-remembered streets toward Ridgewood Road. I drove—but no, that's not quite right, the car drove itself—to that street and past that house, which still sat planted like a living thing at the bottom of the gentle slope, a small Cape Cod, taupe now instead of white, but otherwise the same; shockingly the same. The car drove itself to a corner, and turned itself around, and went past the house again, then turned at another corner to drive by yet again, as slowly as it dared . . . but this time, instead of passing by, it turned in and glided, as though on tiptoe, down the curving driveway to the level place in front of the garage where an enormous elm tree bifurcated the drive. In the old days, I had been able to back up around [illegible] with my eyes closed. Now I felt that I still could.

It was autumn, and brisk, no season to be lazing by the pool [illegible] ankle-deep upon the ground, just as they had three decades earlier, when we had raked until our hands were blistered, cursing but loving it. I went to the side door, as always. Then I panicked. I stood at that door for an eternity, trying to figure out a rational boundary between confronting grief and wallowing in it. I did not want to wallow in it. And then, just as my car, seemingly with a life of its own, had turned into this drive, so my finger reached out and pressed the doorbell, and the circle was closed.

The current owners, a retired couple, could not have been kinder. They knew my name. They had heard about us from the neighbors, and they knew of a book I had written about Hal's illness and death. They showed me through this house that was so strange and so achingly familiar, filled with furnishings I didn't recognize, colors I hadn't seen, but I could have closed my eyes and turned on any light switch. They walked with me through the woods down to the pond and we stepped into the old log cabin, but its interior had been paneled and the growth charts were not to be seen. They walked with me to the pool. And then, being people of delicacy, they retreated and left me to linger alone at the far corner of the patio, where the hearts were. "H.A.L. loves M.W.L." "M.W.L. loves H.A.L." And there, of course, just a few feet from where I had sat with that other widow, was where I began to cry, but the kind of crying that is bittersweet, and good, because the enduring part is the sweet.

*They showed me through this house that was so strange and so achingly familiar, filled with furnishings I didn't recognize, colors I hadn't seen, but I could have closed my eyes and turned on any light switch*

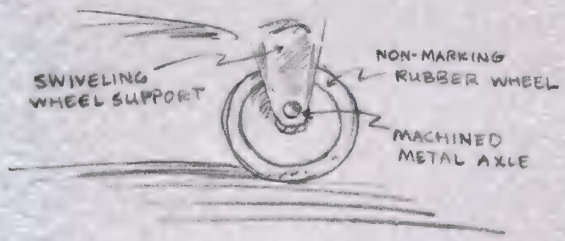


I remembered what I had said to that widow, not meaning it, about how a house belongs to everyone who has ever lived in it. Well, it was true. I saw this clearly now. Lives had been lived here that live here still. They live in these dear, dumb scratches in the concrete, and in the faint pencil marks hidden behind the paneling of the cabin—the imprints of a personal archeology—but more than that, they inhabit the very bones of the house. They could no more be exorcised than memory. These are the good ghosts, the ghosts of continuity, those that stay on in all the dwellings of all our lives, and, I thought, blessings on them, every one. ■

*Martha Weinman Lear, the author of* Heartsounds, *the story of her marriage to the late Dr. Harold Lear, is working on a novel. Her work appears in many magazines. She was formerly an editor with* The New York Times Magazine.



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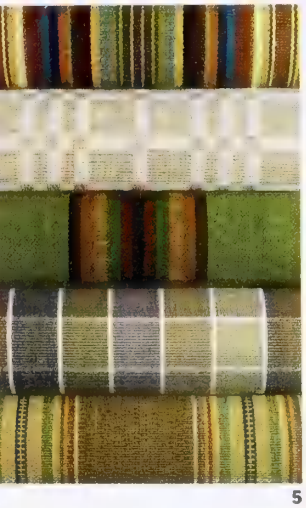
EDITOR: ELIZABETH MAYHEW


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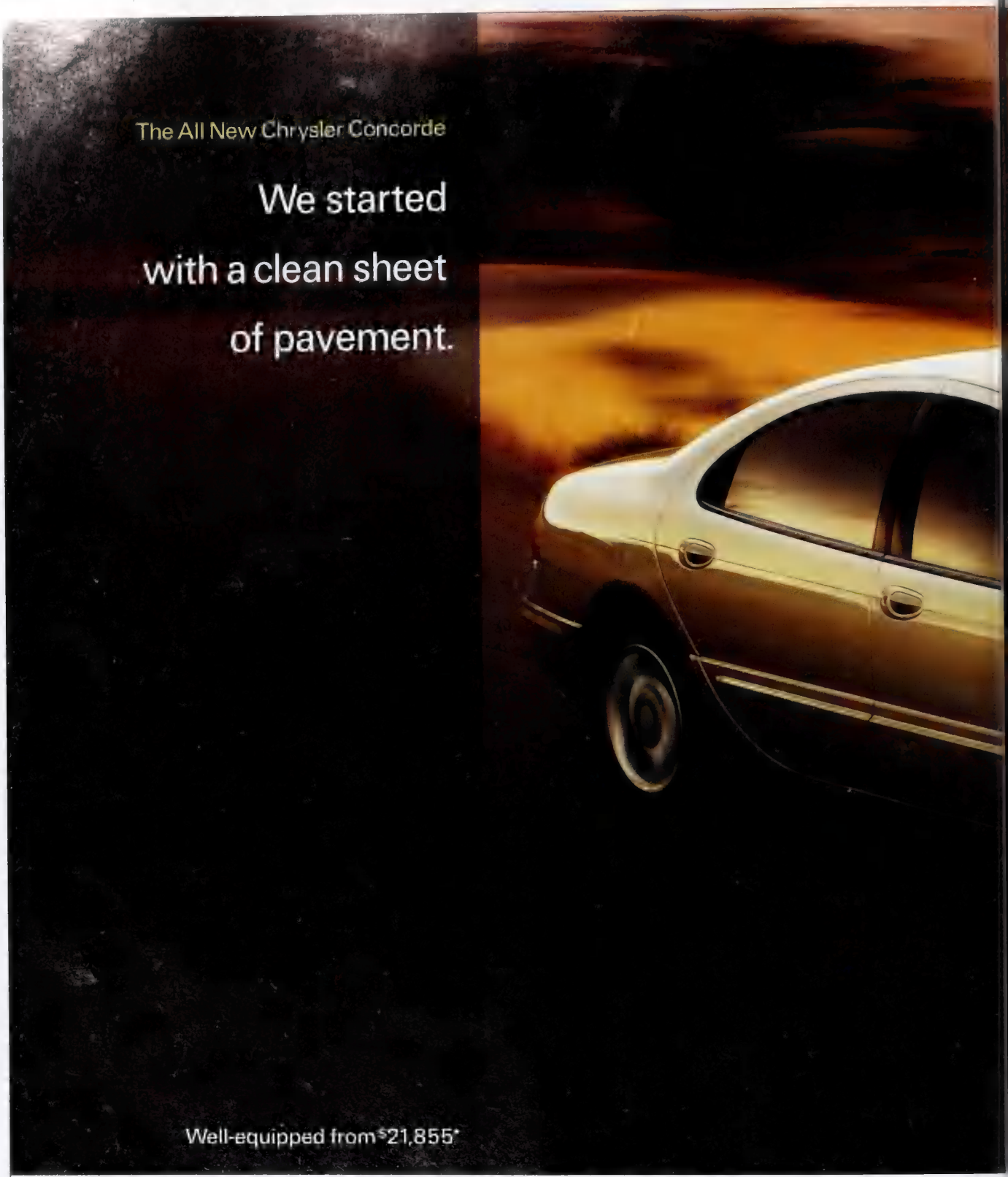

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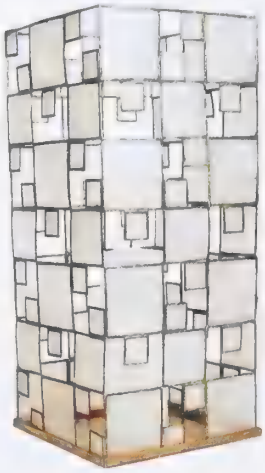
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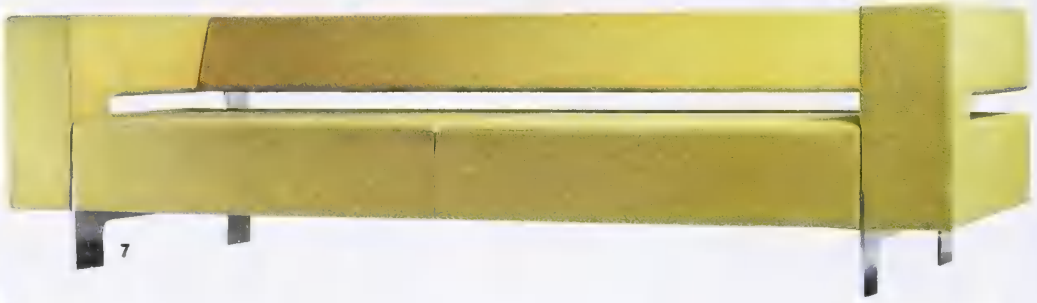

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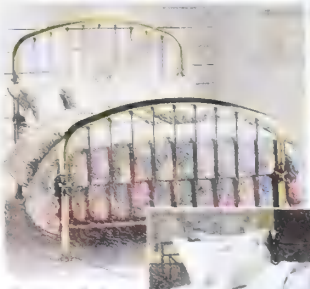
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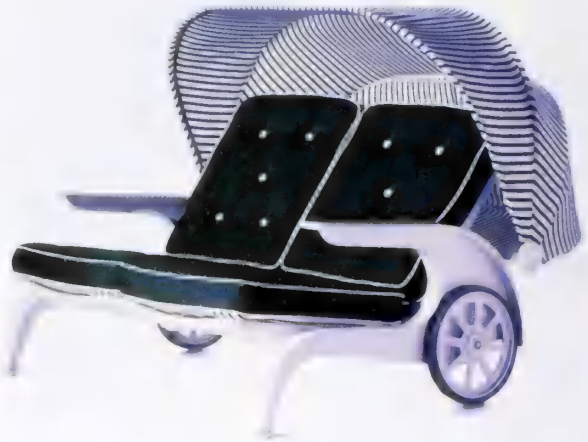
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Apropos represents an eclectic mix of home furnishings, antiques, and lighting. Classic imported pieces from around the world [illegible] the domestic custom collections. The Rouen writing desk [illegible] available in various sizes and finishes. It is a representative piece of a fascinating dining & occasional collection of Country French home furnishings.

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## Saladino Furniture, Inc.

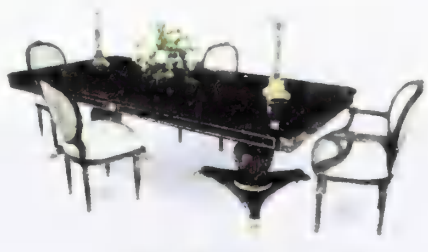


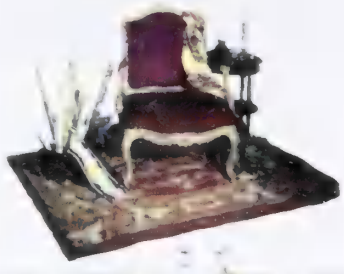
John Saladino's furniture collection is finely crafted by hand, for the home and office, and provides lighting, casegoods, and upholstery. His collection is based on simple geometric forms, and is intended to appeal to both traditionalists and modernists.

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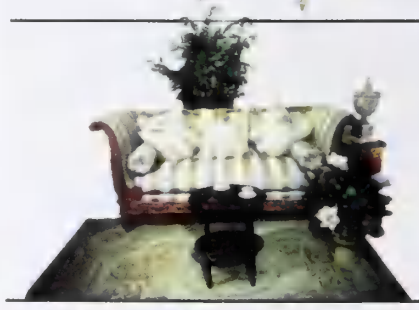




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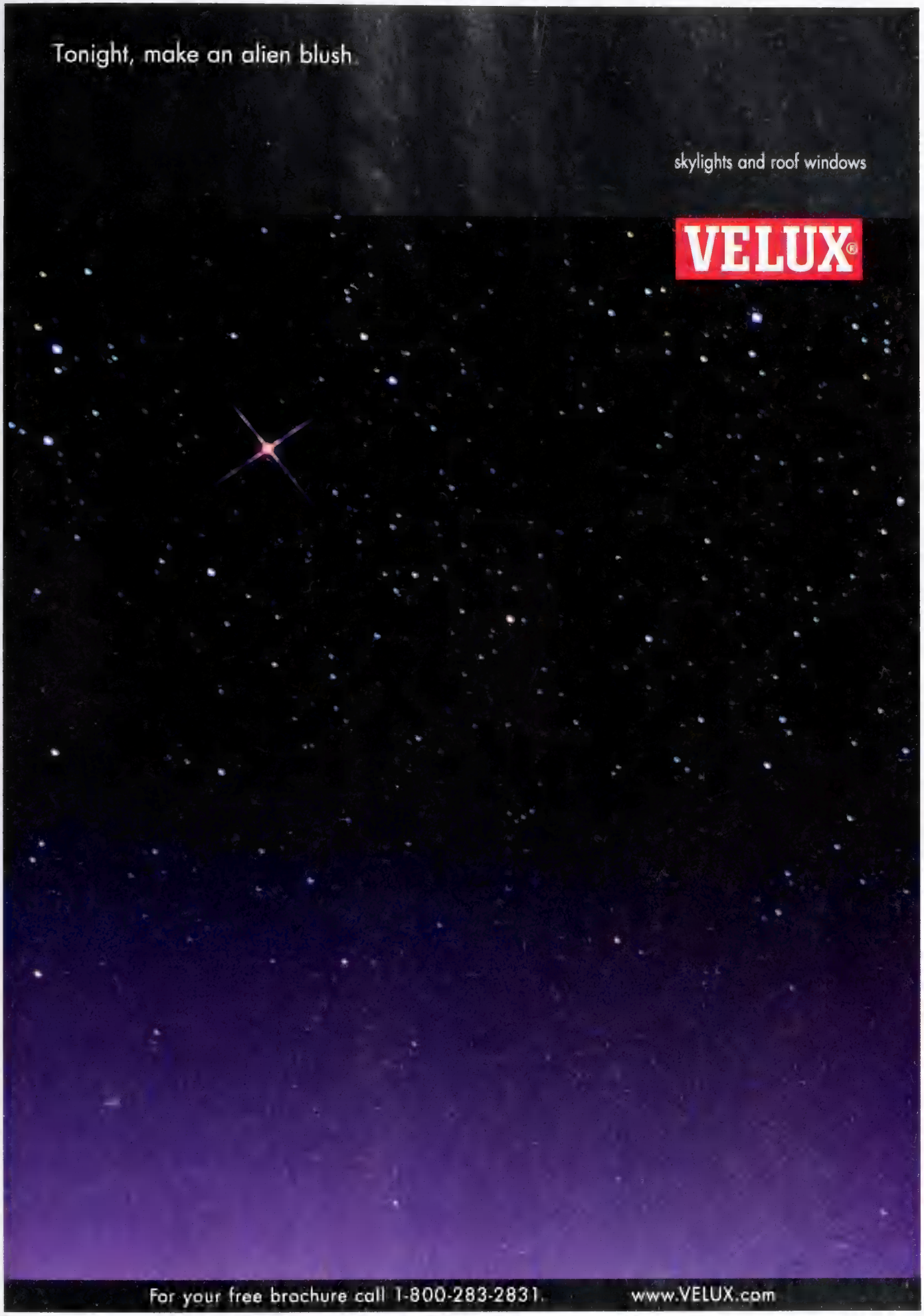
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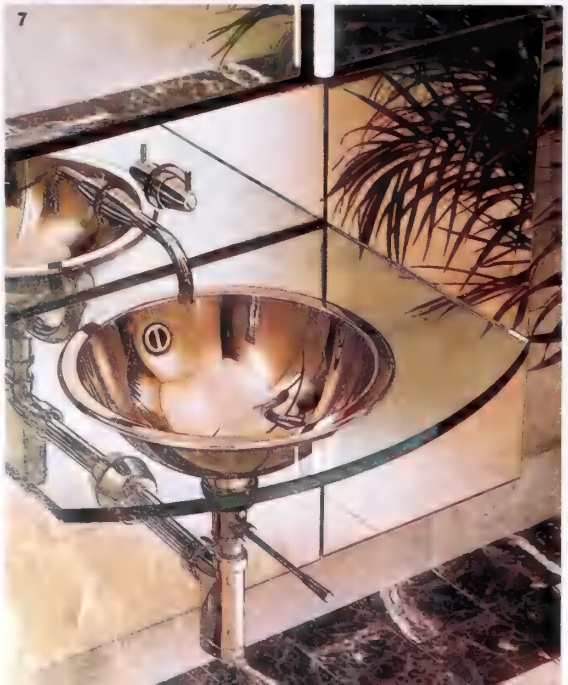

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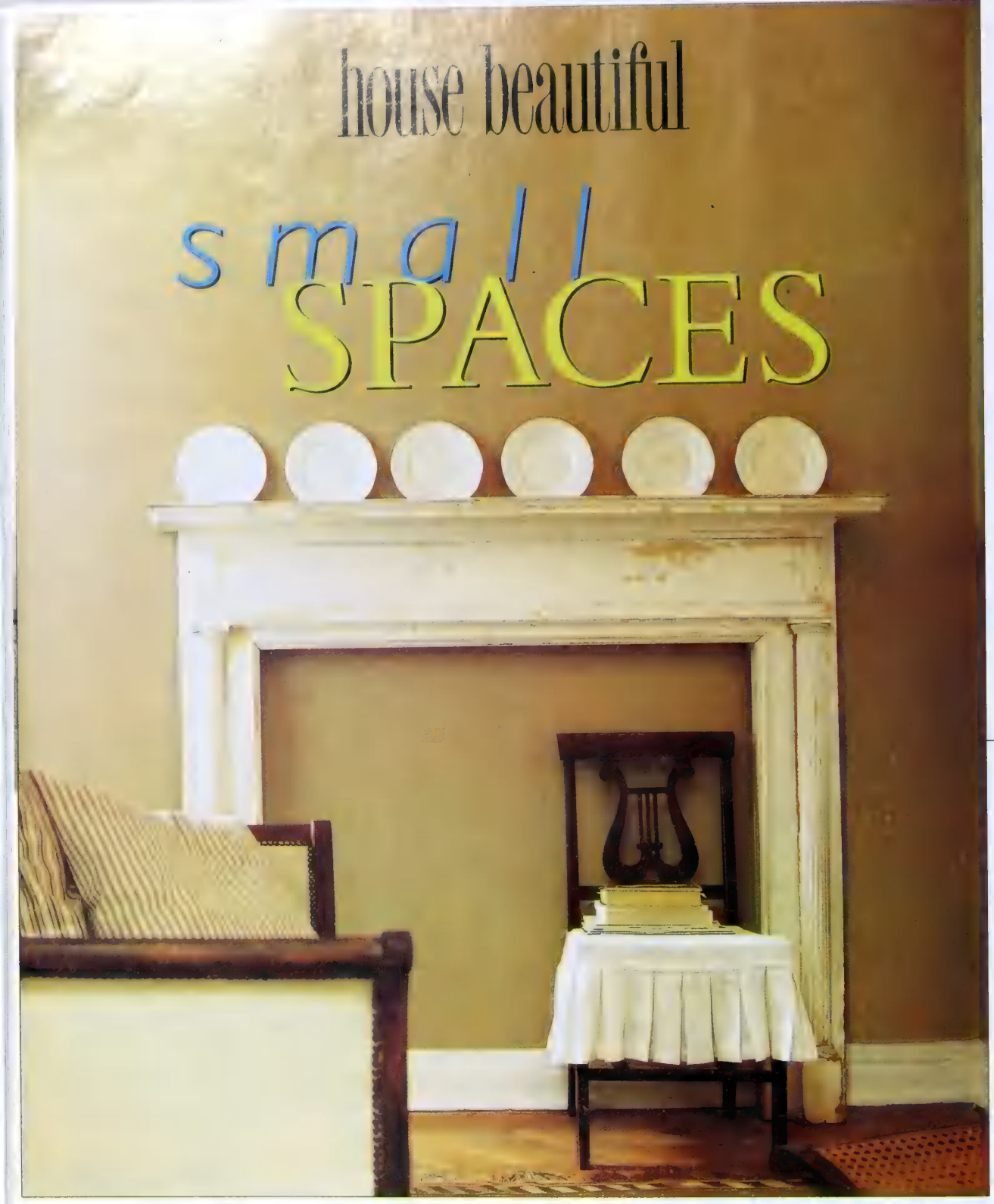

7

1. *Nickel silver cone floats in glass counter, $995. From Bates & Bates: 800-726-7680.*
2. *Store bath essentials in Philippe Starck's vanity in pear wood veneer, $4,750 with china basin. From Duravit: 888-DURAVIT.*
3. *Curved and elongated, Agape's wood-and-glass design moves away from tradition, $2,909. Call 803-318-1498.*
4. *Porcher's frosted glass basin, $2,295. Call 800-359-3261.*
5. *Wall-mounted half pedestal china basin with chrome-plated brass towel bar by Philippe Starck, $1,800. From Duravit: 888-DURAVIT.*
6. *Compact basin with built-in chrome towel bar is perfect for a powder room, $1,066. From Agape: 803-318-1498.*
7. *Robern's mirrored paneling and stainless-steel bowl inset in glass is paired with a wall-mounted Kohler faucet, $3,700. Call 800-877-2376.*

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- **SAN FRANCISCO DESIGN CENTER**
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  *idea* house San Francisco '98, the SFDC's second annual idea house is free and open to the public Monday - Friday 10:00am-5:00pm. For further information, please phone SFDC at (415)490-5800.

- **SEATTLE DESIGN CENTER**
  April 4
  Design Saturday - Consumer Event

  Offering the public the opportunity to visit Seattle Design Center on Saturday from 9 am to 4 pm. The design center hosts a fabulous keynote speaker, and professional interior designers give presentations on topics ranging from color to furniture arranging to kitchen remodeling. Admission is $15 per person. Call 800-497-7997 for registration information.

- **MARKETPLACE DESIGN CENTER**
  April 8
  9:30am
  Wednesday Breakfast Seminar and
  1998 Fabric Introductions
  Philadelphia, PA

  The Marketplace Design Center will be holding their monthly trade seminar on April 8th. Breakfast begins at 9:30 followed by a seminar introducing new 1998 fabrics. Trade only. For more information, please call 215-561-5000.

- **DECORATION & DESIGN BUILDING**
  Designer Tuesday
  May 12
  New York, NY
  At The Window With Lady Caroline Wrey

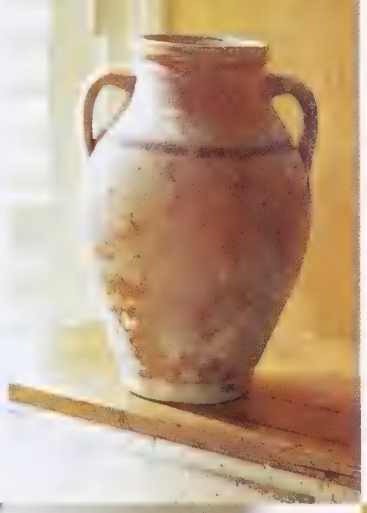
  A presentation and step-by-step demonstration of the art of curtain design and proper installation techniques by Lady Caroline Wrey, well known design authority and author from England. For the trade only. For more information call 212-759-8814.

- **BOSTON DESIGN CENTER**
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**Contact the following Design Centers for more upcoming events:**

Design Center of the America, Dania, FL - 954-920-7997
Pacific Design Center, West Hollywood, CA - 1-800-732-3272



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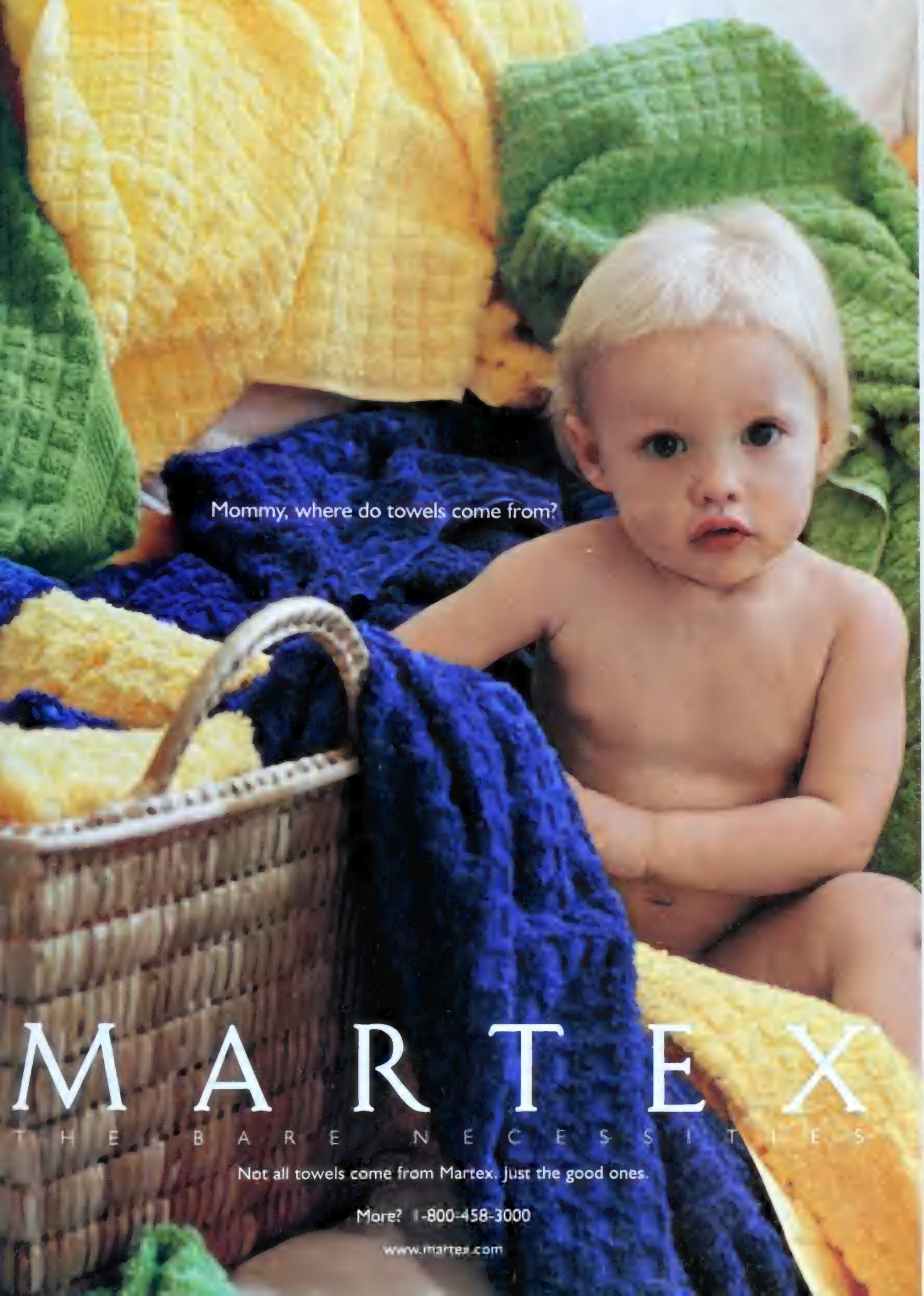








1. *Have a hydro-massage in Kohler's whirpool bathtub, $6,400. Call 800-4KOHLER.*
2. *Robern attaches dimmable lights to a mirrored cabinet, $1,620. At Davis & Warshow: 212-688-5990.*
3. *High-spouted faucet with X-shaped handles, $1,040. From Dornbracht: 800-774-1181.*
4. *Philippe Starck breaks the mold with his barrel-shaped toilet, $1,085, and bidet, $915. From Duravit: 888-DURAVIT.*
5. *The ultimate Jacuzzi, complete with whirlpool, shower, and steambath plus built-in stereo and television, $12,500. Call 800-288-4002.*
6. *Delta Select's satin nickel gooseneck faucet. Through designers. Call 800-345-DELTA.*
7. *Sleek under-sink pierced stainless-steel drawer with towel rack, $4,800 to $6,500. From Eurobath: 914-352-3556.*
8. *Sculptural one-piece Savona toilet, from $520. From American Standard: 800-524-9797.*


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## PACIFIC TIME

**Fans of exquisite stationery** have long relied on Los Angeles's Soolip-Paperie & Press for its discerning selection of handmade paper, inkwells, and other paper-related *objets*. Now, behind the shop, in a charming 1920s-era cottage that originally housed railroad workers, owners Grant Forsberg and Wanda Wen have turned their Eastern-inspired sensibility to the home (left). Stressed-out Angelenos need shop no further for exquisite linens by Angel Zimick, handsome stainless-steel "bamboo" furniture by Susan Landau (mirror leaning against wall, $2,500), Oriental antiques (a circa 1850 food storage cabinet, $2,700), delicate porcelain "thinware" by Inge Roberts ($30 to $185), and luxe storage boxes wrapped in raw silk ($12 to $26). Soolip Bungalow, 8646 Melrose Ave.; 310-360-1512. *Julia C. Johnson*



## BUDDING BOTANISTS

**Problem: how to plant seeds of interest** in science in young minds. Solution: the Everett Children's Adventure Garden in the Bronx, opening May 2, where ecology and plant science have been turned into child's play. This 8-acre section of the New York Botanical Garden encompasses meadow, pond, and wetland and was designed by John Williams and Al Juba of Miceli Kulik Williams & Associates. Kids can use bee, hummingbird, and butterfly hand puppets to pollinate giant flowers; they can become aquatic animals in search of a tasty lunch at the Pond Cafe; or they can work a loom to weave plants flexible enough to make cloth (right). By the end of their visit, youngsters have had a fact-filled introduction to lab and field-work methodology. Call 718-817-8700. *Stephanie Rank*

## COLLECTIBLE IN THE MAKING




**Measuring just 5 by 6 inches,** this little red book by graphic designer Tibor Kalman—a riff on Chairman Mao's book of quotations—packs into its lively pages the wit and wisdom of a true Chair Man. He is Rolf Fehlbaum, CEO of Vitra, which produces chairs by some of the world's greatest designers. The book consists of just a handful of words and 650 amusing photographs. One section is on Fehlbaum's collection of modern furniture classics. Appropriately enough, *Chairman* (Princeton Architectural Press, $35) is itself destined to be a collectible. *Dale Mackenzie Brown*

## SHOWHOUSE ALERT

**Need some new decorating ideas?** Visit a showhouse near you and get inspired.

| | | |
|---|---|---|
| April 18–May 10 | **Atlanta Symphony Associates 28th Annual Decorators' Showhouse** | Atlanta, GA 404-733-4935 |
| April 19–May 17 | **Pasadena Showcase House of Design** | Pasadena, CA 626-792-4661 |
| April 22–May 22 | **Decorators Show House 1998 sponsored by the Junior League of Boston** | Boston, MA 617-422-1907 |
| May 5–May 27 | **26th Anniversary Kips Bay Boys & Girls Club Decorator Show House** | New York, NY 718-893-8600 |
| May 2–May 31 | **21st Annual San Francisco Decorator Showcase to benefit University High School Financial Aid** | San Francisco, CA 415-447-3115 |
| May 1–May 31 | **Alexandria Decorator Showhouse** | Alexandria, VA 703-549-0111 |
| May 9–May 31 | **ASID Evanston Showhouse** | Evanston, IL 312-467-5080 |



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## GOING RETAIL

**For thirty years,** International Contract Furnishings, Inc. (ICF) has sold Alvar Aalto and Arne Jacobsen furniture in the U.S. through architects and designers only. That's changing as the company opens five retail showrooms—in San Francisco (left), New York and Miami (both mid-April), Santa Monica and Seattle (later this year). Each store will offer modern classics like Aalto's steam-bent birch 400 lounge chair ($4,000, right), the colorful and stackable 3107 Jacobsen chair ($315), as well as designs by Josef Hoffmann and Poul Kjaerholm. Sharing the spotlight is recent furniture from companies in Italy, Spain, Scandinavia, and Canada. Call 800-237-1625. *Mobley Bowman*





## VOCABULARY LESSON

**Having turned his attention** in recent years to home furnishings, fashion designer Alexander Julian (left) is putting a haberdash-ing spin on decorating—taking classic menswear motifs such as herringbone, argyle, paisley, and pinstripes plus detailing from antique wingtips, cufflinks, and buttons and deftly applying them to furniture, flooring, rugs, bedding, and lamps. In the process, he's creating a whole new design vocabulary. "To me," the Coty Award–winning designer explains, "a floor with one of my marquetry borders is a shirt—and it needs a sweater or jacket" (Julian-speak for area rug). "Wallpaper borders are always ties." Coming soon: Julian's latest "suit" for the home—a collection for Universal Furniture Industries that will be his homage to 20th-century architects like Greene & Greene, featuring oak and figured maple worked in herringbone patterns. Call 800-776-7986. *Stephanie Rank*

## IN THE AIR

Suddenly, butter yellow is showing up on mixers from KitchenAid, blenders from Waring, and toasters from Dualit. Finally, a fat-free way to get a little butter in your life.

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# houses for the next millennium



Having reported on how America lives for the past hundred years, and with the turn of the millennium rapidly approaching, House Beautiful decided it was time to begin exploring how we might live in the next hundred. To help us, we invited ten architectural firms to design a house for the future. Because we wanted to reflect the regional differences of this vast country, we chose architects from around the nation, asking them to consider not only family life and new technologies but the need to build without damaging our fragile planet. In this issue we begin our report; other installments will follow in July and October. You will see in our first three projects—a town house in Chicago, a wetlands house for the Pacific Northwest, and a modular steel-and-glass design for the New England coast—why we are proud of our choices. To the architects from the ten participating firms shown in the photographs on this page we owe an enormous debt of gratitude. In addition to this 24-page special section, you can also explore our Houses for the Next Millennium on our Web site, http://www.housebeautiful.com. **BY SUSAN ZEVON**











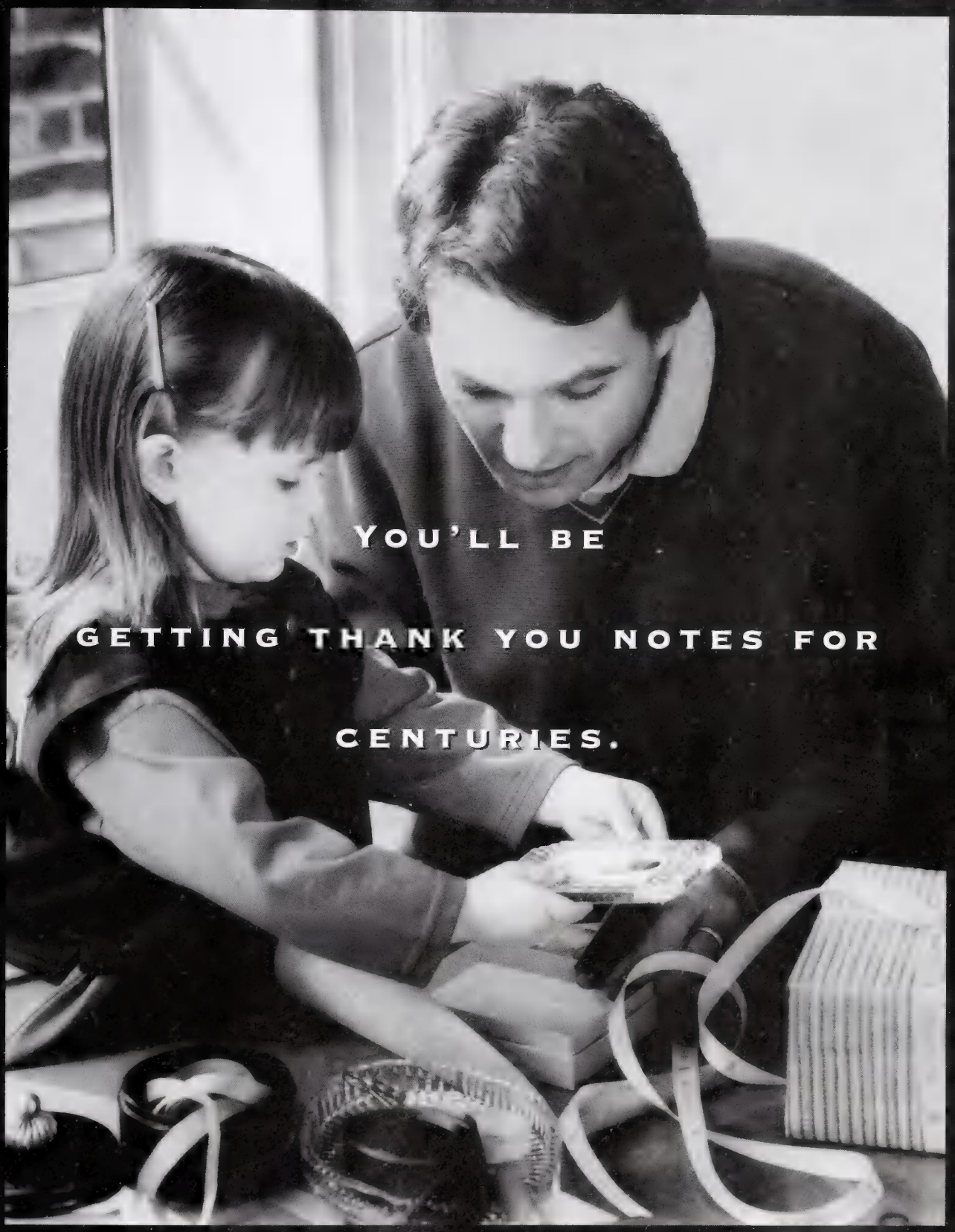








Our visionary architects, identified from left to right: **1.** Hariri & Hariri Architects; Mojgan and Gisue Hariri. **2.** Moore Ruble Yudell Architects & Planners; John Ruble, Mario Violich, Buzz Yudell, Ada Mancilla. **3.** James Cutler Architects; James Cutler, Lee Braun, Gale Cool. **4.** The team at Scogin Elam and Bray Architects. **5.** Booth/Hansen & Associates; Robert Benson, Laurence Booth, Noah Luken. **6.** Moore/Andersson Architects; Arthur Andersson, Steven Dvorak, Chris Wise. **7.** Carlos Jimenez Studio; Carlos Jimenez. **8.** Peter Forbes & Associates Architects; Roger Comee, Peter Forbes, Belinda Watt. **9.** Arquitectonica International; Chad Oppenheim, Laurinda Spear, Bernardo Fort-Brescia, Juan Calvo. **10.** William McDonough surrounded by partners and staff.

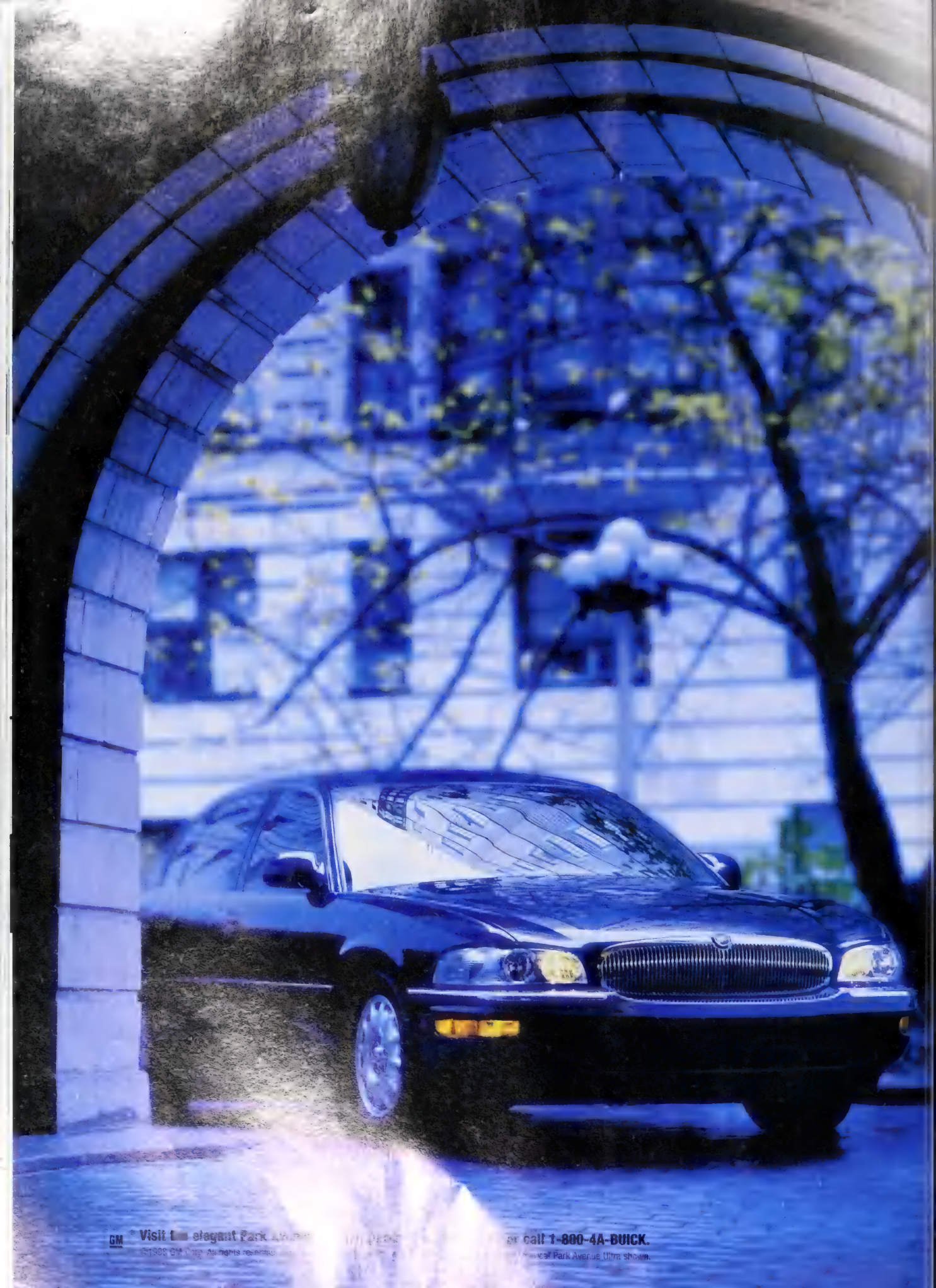



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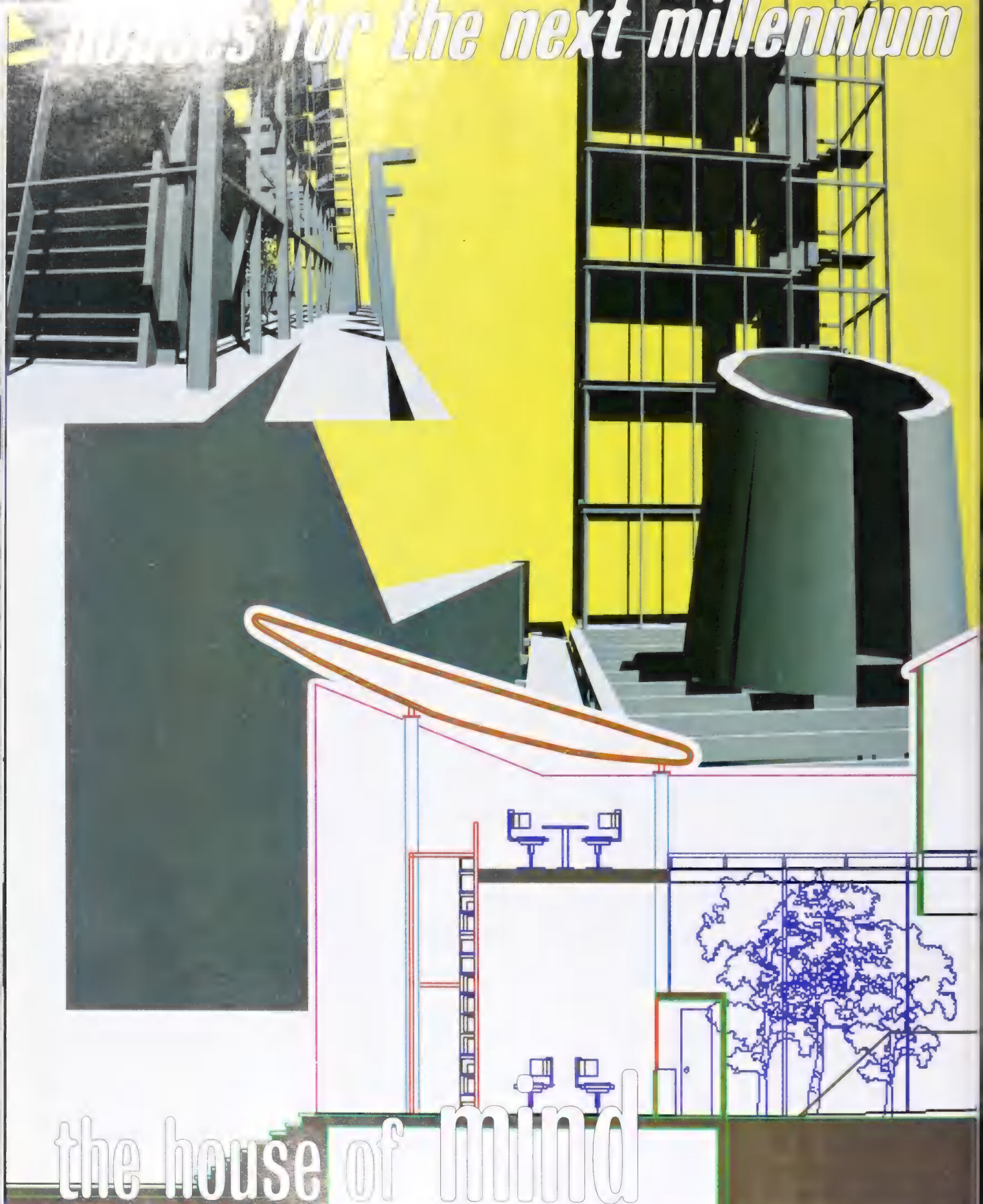
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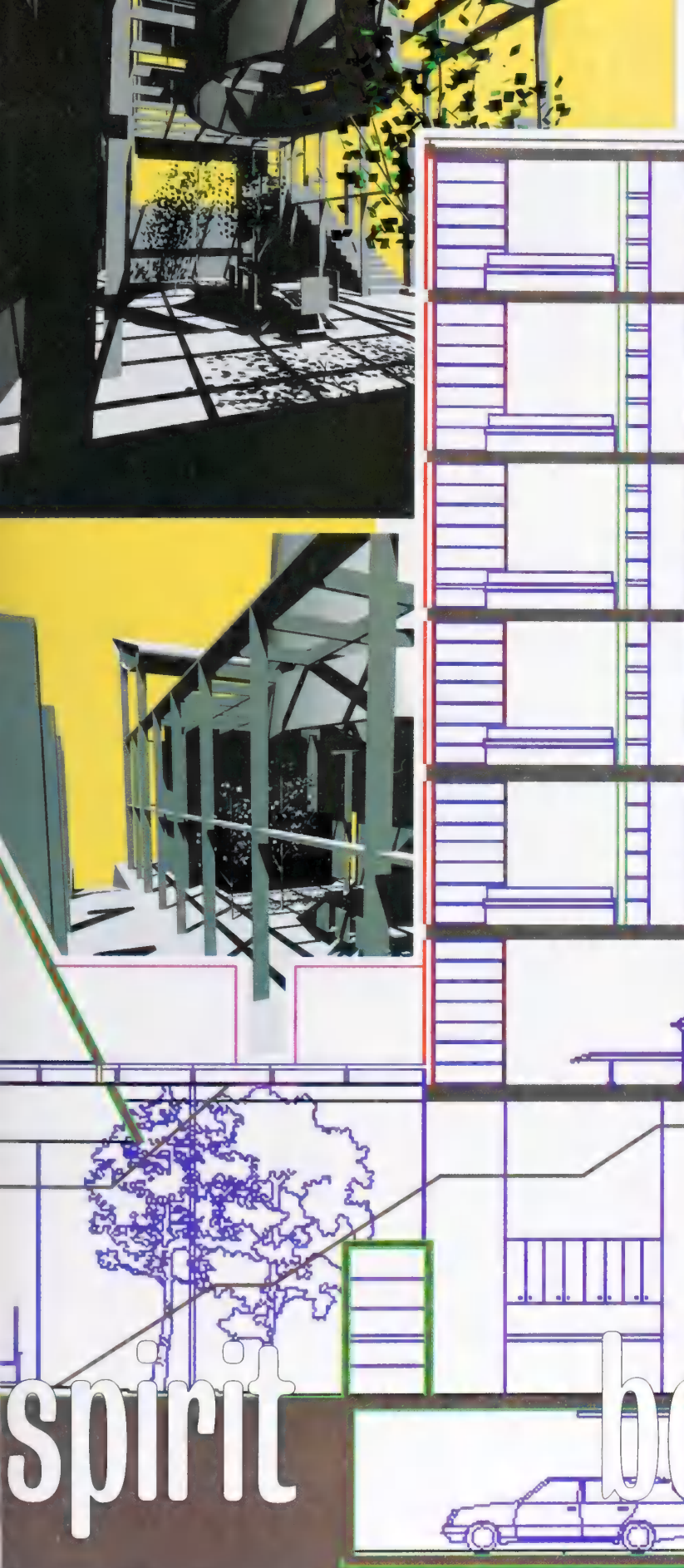

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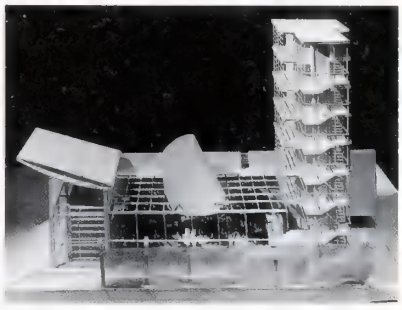


# the house of mind

**Architect: BOOTH/HANSEN** A town house by Booth/Hansen with inspirational living spaces and a tall stack of bedrooms, would enab



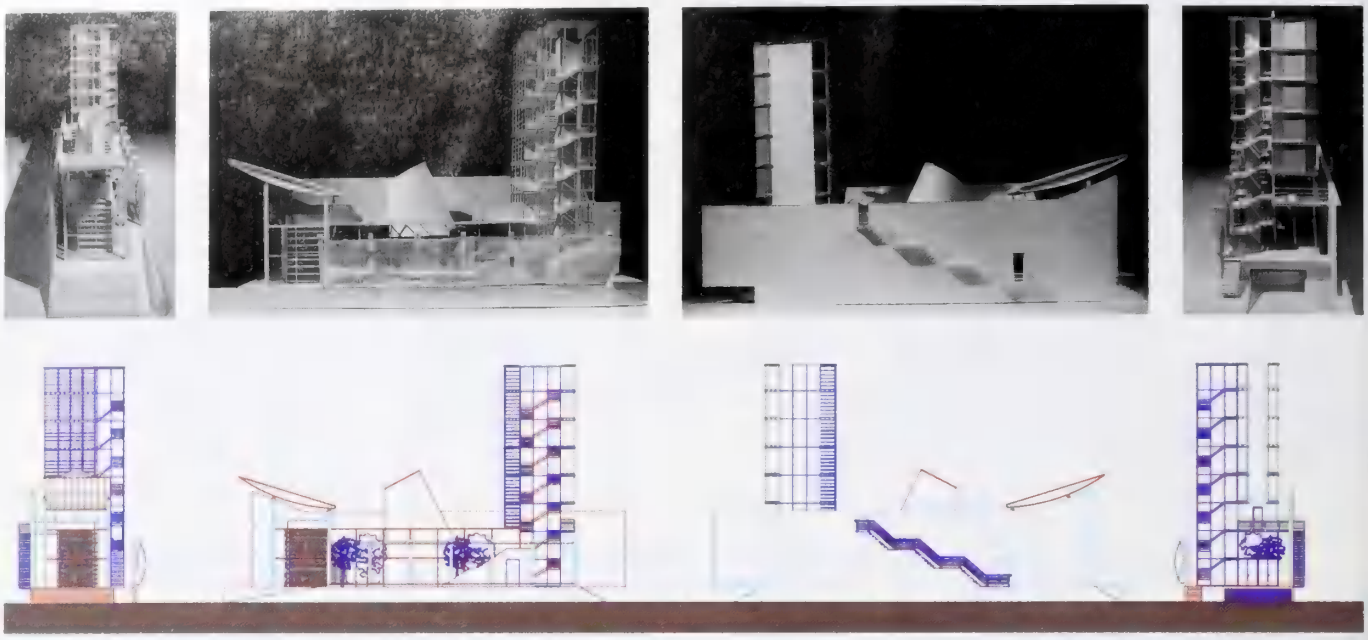
A collage of images explains this city dwelling. Below: Photograph of a model of the house. Bottom: Section shows how library/media room on left is connected to the bedroom tower on the right by an enclosed garden. Top, left to right: Exterior rendering of the front of the house reveals on the right the walkway to the garage. The conical chapel on top of the garden in front of the tower. Two views of the garden, inside and outside.



spirit body

ltigenerational 21st-century family to live comfortably together

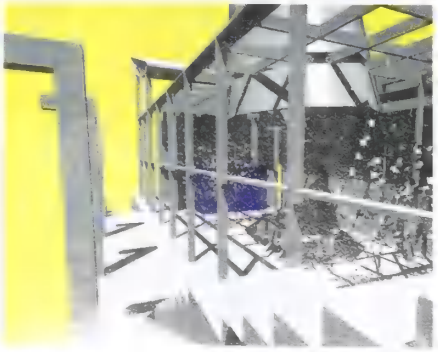
# houses for the next millennium



**Booth/Hansen architects found inspiration for their turn-of-the-20th-century house in images as diverse as primitive habitations and large works of contemporary "land art," which they illustrate in the drawing on right. Above: Photos of model and drawings beneath show, from the left, the front of the house, side section where glass-enclosed garden is seen connecting the two-story media/library structure, exterior staircase to the chapel on the roof, the bedroom tower. Below: Drawing of the exterior staircase to the roof-top chapel.**



"The 20th century has been one of unparalleled advancement in knowledge and material progress. The 21st century must develop metaphysical wisdom that enables us to steward our powers," says Laurence Booth, a principal of Booth/Hansen Associates, one of Chicago's leading architectural firms. Their design for the next millennium merges a spiritual atmosphere with the dream of owning a private house close to the amenities of big city life. Booth, who worked on the design with associates Robert Benson, Noah Luken, and Ruth Pecker, proposes that "the remedy for the urban sprawl cluttering our landscape, dissipating our communities, and jamming our roads, will be the rebuilding of our cities." Their house is designed for a lot 40 feet wide by 125 feet deep. Typical zoning with lots of this size would allow for six to eight houses per acre, a density Booth feels would make public transportation viable and would permit people to walk to their local stores.



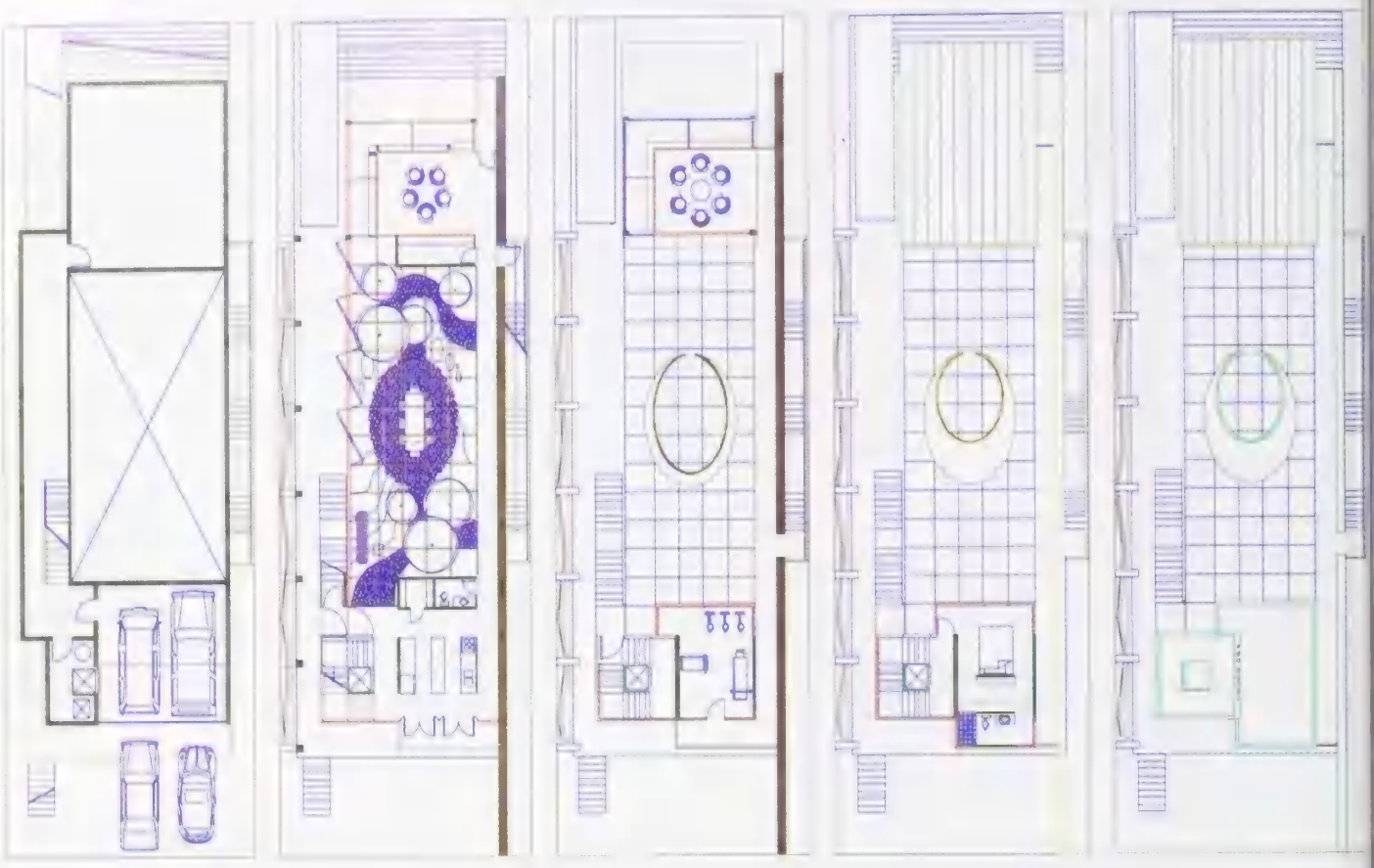
To address the realities of an aging population, escalating housing costs, and an increasing need for child care, this plan provides a comfortable home for several generations of a family. In Booth's imaginative scenario, "The urban family that lives here includes the father, a computer software integrator; his wife, a midwife and child psychologist; and their two children. The wife's brother has been with the family for several years after suffering a severe heart attack; the husband's parents live with the family because their Social Security only pays for food. A guest room is used regularly by cousins and students from abroad. Additional levels for bedrooms can be added according to extended family needs."

The house is constructed with materials that provide low-cost climate control and the year-round use of an indoor garden even in Chicago's extreme climate. The steel frame is set on a concrete plinth and enclosed with solar-sensitive glass set in a light aluminum framework. The

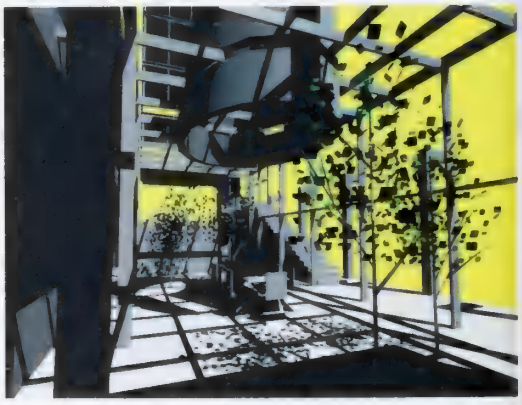



A bath like this is worth planning your whole day around. For a free guidebook full of similarly sensuous bathroom fixtures, call 1-800-524-9797, ext. 956. American Standard

# houses for the next millennium



**Family members and visitors arriving at the Booth/Hansen house by car drive through an alley behind the house and into a two-car garage at the base of a seven-story bedroom tower at the back of the lot (see floor plans, above). From the garage an elevator rises to the kitchen, above that to an exercise room, and then up to the bedrooms stacked one above the other. Above, from left to right: Floor plans show a basement with garage; a ground floor with kitchen, enclosed garden, and media room; a second floor with conversation balcony above the media room and exercise room; identical third, fourth, fifth, sixth and seventh floors, which form a tower of bedrooms and baths, one set on each level; the roof plan with chapel. Right: A rendering of the dining area in the enclosed garden.**



tinted glass controls heat buildup in summer while collecting solar warmth during the winter. Opaque glass provides privacy. Heating and cooling are zoned to avoid waste.

From the street, stairs and a ramp lead into the part of the house dedicated to the mind: a two-story structure that contains a library and media room with a conversation porch on the second floor. Bedrooms and baths are stacked above the kitchen and garage in a seven-story tower that satisfies many of the needs of the body. As for the spirit, it hovers between mind and body in the glass-enclosed garden that is the center for family gatherings.

"With the mix of people, the daily life in the house would be rich in conversation," Booth imagines. He looks to a twilit 21st-century evening: "As the family get-together in the garden dining room winds down, the mother ascends the exterior stair. Her arrival on the spiritual plane is delineated by the surface change of butt-jointed glass panels that appear to mysteriously float above the garden. This transparency and illusion of instability suggest a 'leap of faith.' The transition from the bustling urban environment to the inner sanctum of personal spirituality is complete when she enters the conical form of the chapel that conceals the hubbub of the city. Architecture can provide a transforming [illegible] has in the past."

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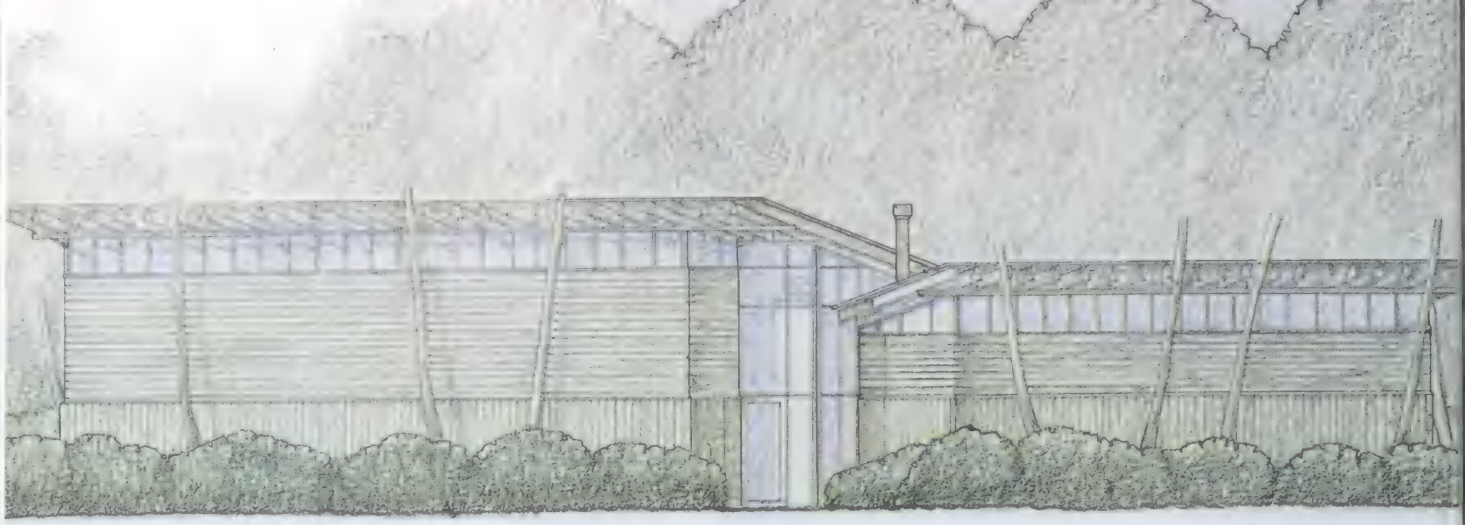


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# the house in the woods

## Architect: JAMES CUTLER

A leading architect in the green moveme
which is dedicated to preserving the environment,
James Cutler envisions a house for the next
millennium that lives harmoniously
in its landscape. He says, "It's a wonderful feeling
to know you are part of a larger living organism"

# houses for the next millennium



James Cutler's house is designed and sited to sit gently in the landscape. The model (left) has a roof that extends to protect house walls and visitors from the wet climate of the Pacific Northwest. The model's south facade (also seen in the drawing above) has generous windows to maximize solar gain in winter. Drawing, above left: The north face of the house insulates the interior against the weather.

# houses for the next millennium



**Floor plan (above) shows how the house is divided into two wings. Bedrooms and baths on the right are several steps higher than the big one-room living wing on the left. Doors open the living wing to a paved courtyard. Below: Site plan of Schel-chelb Estuary, with the Cutler house facing the water.**

**James Cutler is a member** of the generation of architects whose commitment to the environment assures a more peaceful coexistence between nature and construction. Whether he is at work on the 40,000-square-foot private compound in Medina, Washington, that he designed for Microsoft chairman Bill Gates in collaboration with Peter Bohlin, or on his more modest projects, Cutler's intent is to design houses that will heighten the inhabitants' awareness of the outdoors. "If you learn to love a tree, you are bound to protect it," he explains.

Cutler designed the house for a particularly fragile parcel of land in the Schel-chelb Estuary, damaged wetlands just four miles southwest of his office on Bainbridge Island near Seattle, Washington. He learned of the estuary shortly after he settled in Seattle. Long ago Native Americans lived there, fishing in a salmon stream that ran into Puget Sound. In the 1930s the local county government built a road that blocked off the estuary from Puget Sound and diverted the salmon stream into a ditch. During the last two decades, Gale Cool, a longtime friend of Cutler's, purchased the property and worked to restore the estuary, which last year was dedicated by descendants of the native people who once lived there.

Working with Cool and with Lee Braun, an associate in his architecture firm, Cutler designed a house overlooking the restored estuary, down the road from the stream where salmon once again swim. Modest in size, it encompasses 1,633 square feet in two wings set on an oblique angle across a courtyard from one another. The court is an extension of the wing that includes a kitchen, living, and dining areas in one interflowing loft-like space. The private wing with three bedrooms and two baths is raised off the ground on wood piers to provide space for a composting waste system and to minimize the footprint of the house, thus saving as many of the existing plants as possible.



Large expanses of glass enrich the living area with views of the water and at the same time invite solar warming. Trees that were preserved in the court shade the house in summer and, when bare, allow solar heat to penetrate in the winter. Cutler uses recycled and non-toxic materials here, as he does in all his projects. "When we were building the Gates house, I was faced with a moral dilemma because Bill wanted the best quality wood we could find. My profession is wanton in its destruction of trees," he says. "I save what I can, and I regret the ones I kill." A salvage-lumber broker convinced Cutler that by using lumber saved from buildings about to be destroyed, the wood would be more stable—after fifty or sixty years wood no longer shrinks. "Moreover, we would not have to kill any more trees and would be honoring the old wood by putting it in a building that I consider the finest collection of used Douglas fir ever assembled," Cutler adds. For the residency, Gates financed the construction of a saw mill, which Cutler continues to supply for other buildings.

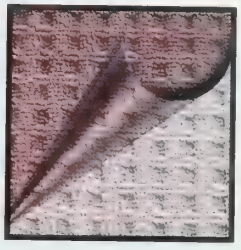


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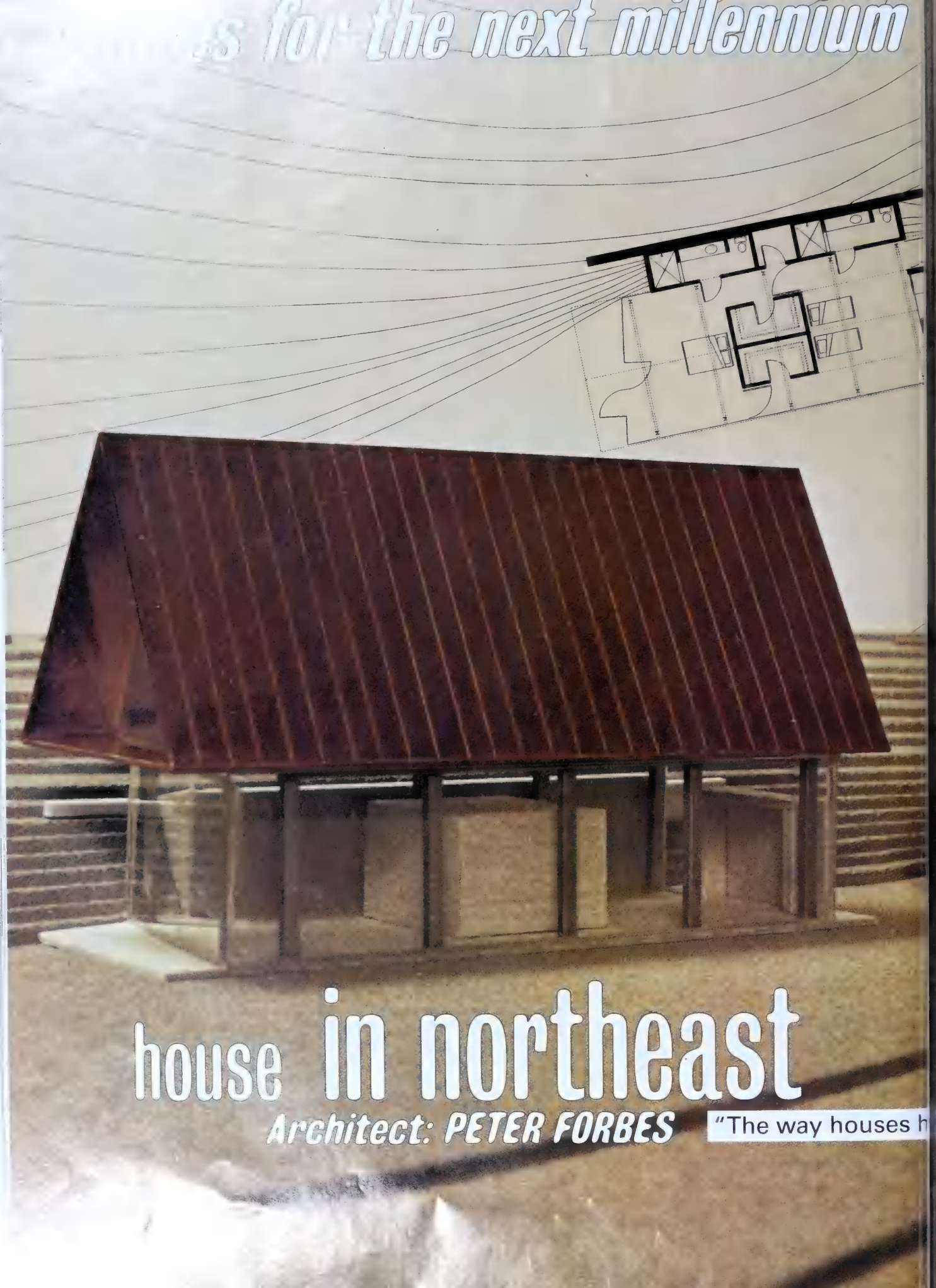
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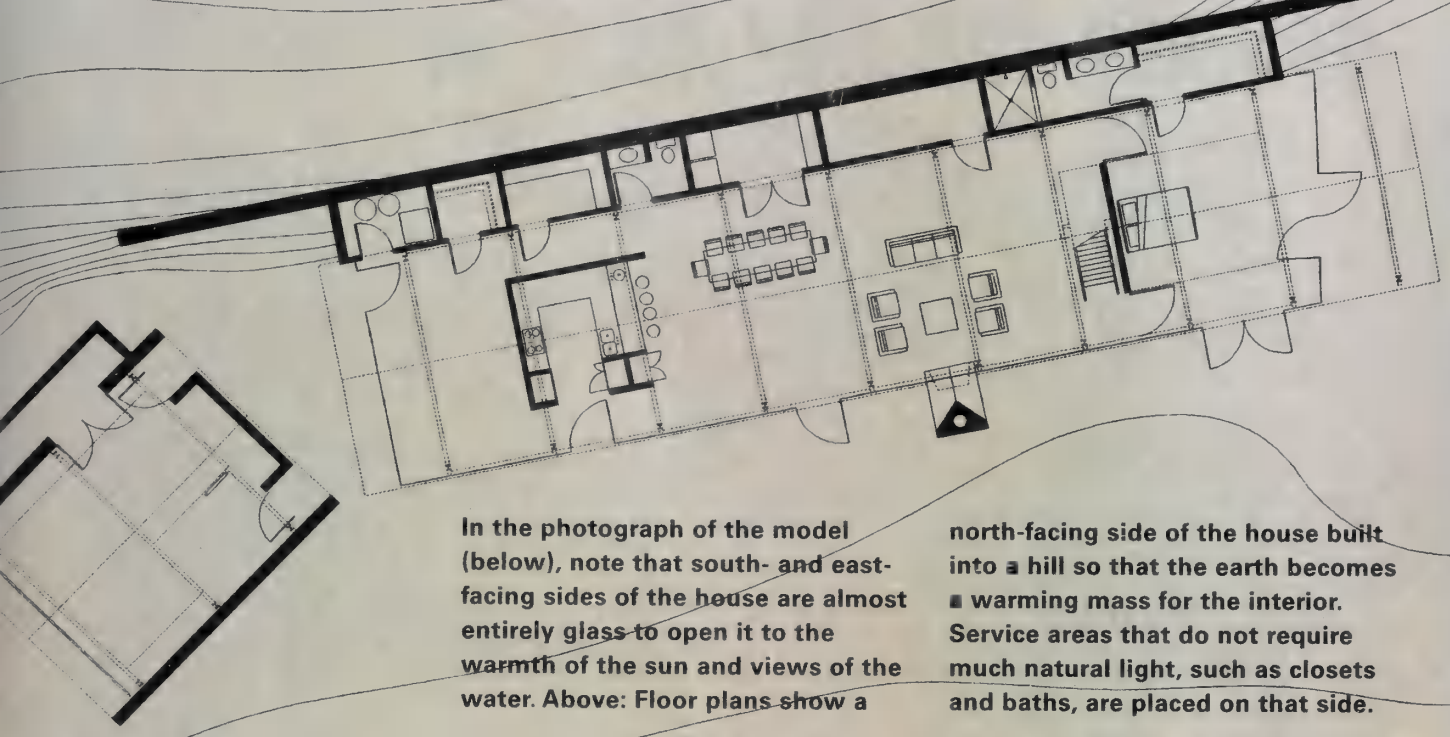
# ...s for the next millennium



# house in northeast

## Architect: PETER FORBES

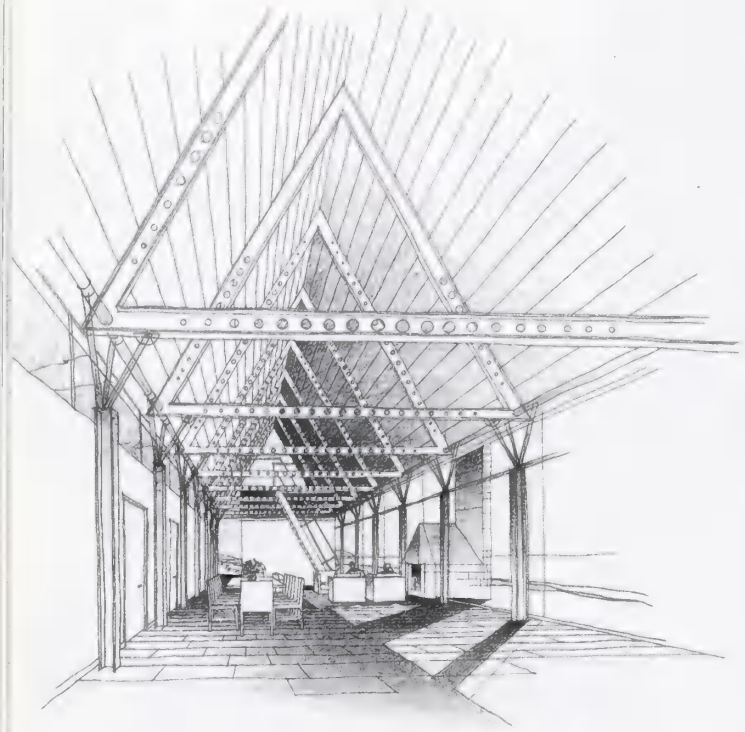
"The way houses h

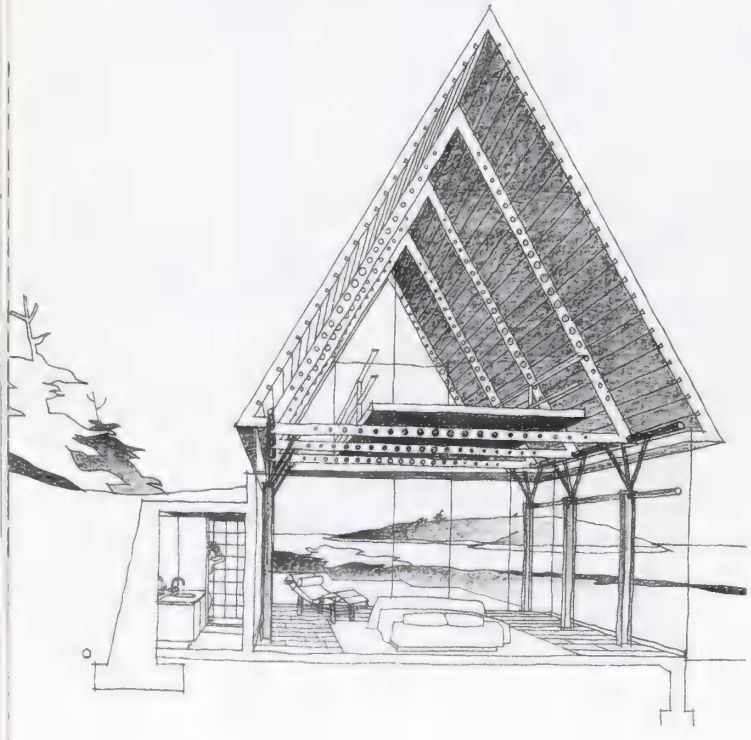


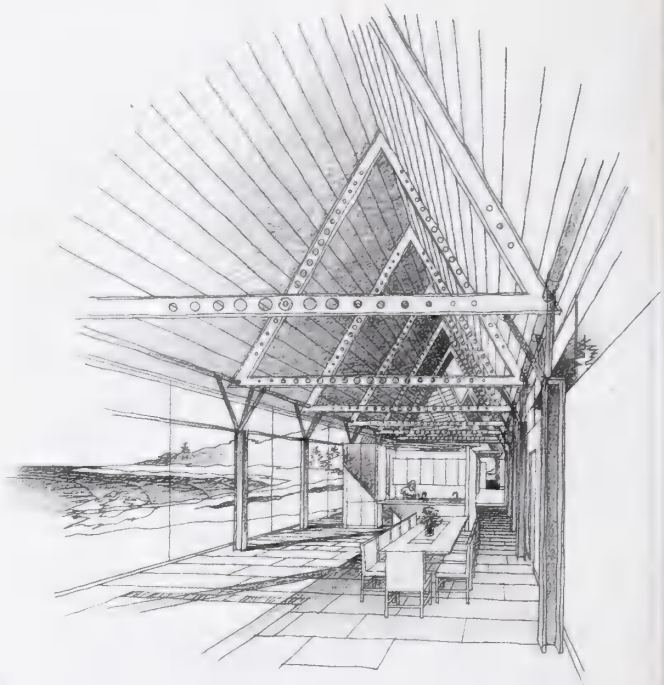
In the photograph of the model (below), note that south- and east-facing sides of the house are almost entirely glass to open it to the warmth of the sun and views of the water. Above: Floor plans show a north-facing side of the house built into a hill so that the earth becomes a warming mass for the interior. Service areas that do not require much natural light, such as closets and baths, are placed on that side.

built in the United States for the past 200 years wastes labor, wood, and petroleum products and is impossible to sustain," says Peter Forbes. His proposal: factory-produced steel-and-glass modules to assemble on-site

# houses for the next millennium







**The steel structure permits a living pavilion with wide-open spaces uninterrupted by load-bearing walls. Clockwise from top left: The living area looking west; the steel frame allows the fireplace—"probably as ancient a symbol as any with its connotations of primitive warmth" according to the architect—to be supported by exposed trusses. Dining area looking toward the kitchen. Above, the master bedroom.**

**For most of the winter,** Peter Forbes works in his own architectural office in Boston, but for six months of the year he conducts his practice from an unelectrified 1896 Shingle Style house on an island off the coast of Maine. He has put his firsthand knowledge of this climate into practice in his designs for numerous houses on the rugged coast of New England. That is the landscape he envisions in his house for the next millennium. Like many of Forbes's other designs, it is in the modernist tradition yet respectful of the vernacular New England style.

Forbes believes that because of the intensity of life today, "people cling to manifestations of an imagined past, where life moved at a slower pace. This nostalgia for family domesticity evoked by the country kitchen craze is wholly spurious," he feels. Nevertheless there is a real past that he respects and uses. The comforting, practical symbols of the New England vernacular—pitched roofs, central hearths—find their way into his 21st-century design, created with associates Roger Comee and Belinda Watt. Their house employs a type of steel-frame construction that can be mass-produced in factories and assembled on-site.

"Structural steel is inexpensive, easily prefabricated in factories, and is now entirely composed of recycled materials—melted down washing machines and Toyotas. Once in modular parts, the steel is transported once to the fabricator and once to the site at far less expenditure of petroleum power," Forbes explains.

The Forbes house consists of three pavilions: a two-bedroom guesthouse that could also serve for live-in grandparents or returning children, a two-car garage, and a main building with a 90-foot-long living area and master bedroom with a home-office on a mezzanine above the bedroom. Modules may be easily added as family needs change.



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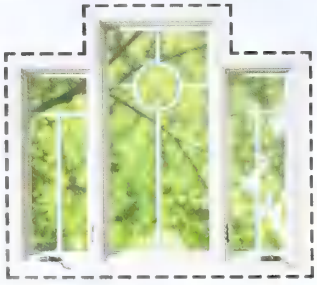
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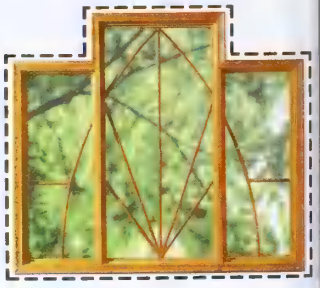




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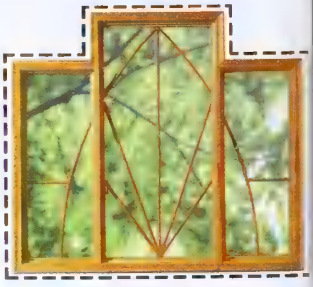




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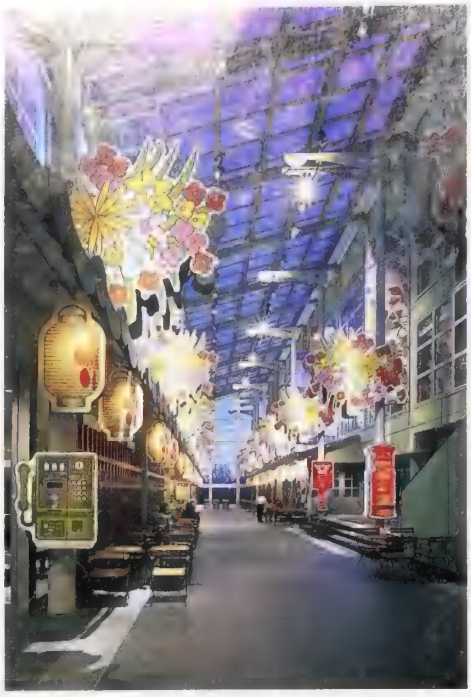
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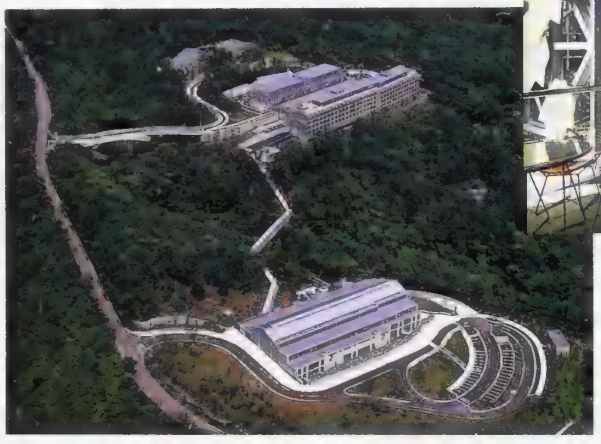
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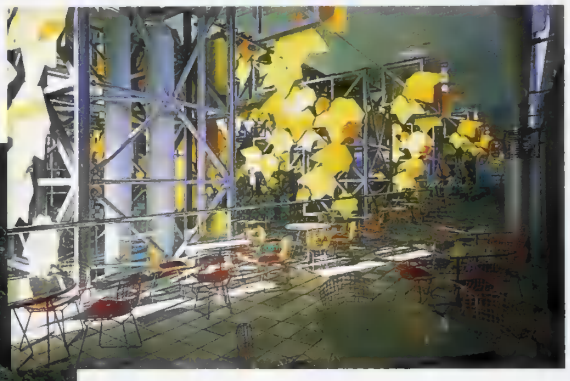


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*On the edge of a Japanese national park, a stunning new resort fuses ancient motifs with ecologically sensitive modern architecture*

By Martin Filler





**Known for their spirited takeoffs** on pop culture, the American architects Denise Scott Brown and Robert Venturi have had a field day reinterpreting high-style and vernacular Japanese themes at the Mielparque Nikko Kirifuri Resort, which recently opened near Nikko National Park in north-central Japan. From ikat-inspired fabrics in the bedrooms to an indoor promenade that is an eye-opening re-creation of city street life, all aspects of Japan's complex visual heritage are recalled. The vibrant interiors run merrily counter to current minimalist trends in hotel architecture. But the exteriors and siting defer to the majestic surroundings, as do the many conservation-minded strategies for saving water, cutting energy consumption, and retaining the native vegetation of this enchanted forest.

Just 88 miles north of Tokyo, Nikko National Park protects the verdant mountain vistas celebrated in classical Japanese art and literature. This 543-square-mile preserve is close to the captivating temple town of Nikko, with its ornate shrines from the glory days of the shoguns in the 17th century. This often-overlooked region is one of the most satisfying destinations for those who want to savor both the natural and architectural splendors of the rapidly vanishing old Japan.



Like our own National Park Service, which earlier in this century built environmentally appropriate tourist lodges on its domains, the Japanese government asked the Philadelphia-based firm Venturi, Scott Brown & Associates to design a hotel that would honor the spirit of its imposing site without overwhelming it. The Kirifuri, with 97 guest rooms and extensive spa and athletic facilities, is now an ideal home base for exploring the unspoiled countryside into which this provocative work of contemporary architecture has been so thoughtfully set. ■





*Robert Venturi and Denise Scott Brown's Mielparque Nikko Kirifuri Resort is traditional on the outside, pop on the inside, from top: Village Street indoor promenade. Giant leaf cutouts decorate spa café. Spa building is sited below hotel. Overhanging eaves evoke traditional architecture. Entrance to the hotel. Up-to-date lattice, playful light fixtures in the form of stylized cherry blossoms.*



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# FRUITS OF HER LOOM

*Zoë Hope weaves blossoms, buttons, and love letters into light-as-air wallhangings and room dividers*

By Susan Kleinman

**A few months before she finished art school,** London weaver Zoë Hope found herself frustrated by the limits of her chosen craft. "There were patterns but no lifelike images possible in traditional weavings," says Hope. "Then one day I had a bunch of flowers near my loom, and I said, 'Let's weave some of them in and see what happens.' "

The results delighted her, and so impressed visitors to her graduation show that she sold every wallhanging in which she had used her new technique. Soon Hope was taking wholesale and retail orders and rising at dawn to scour the Covent Garden flower market for specimens to enhance her work. In time, Hope began experimenting with collectibles and other found objects. Today the wallhangings that incorporate buttons, watch faces, even tiny preserved silverfish are sold at Bergdorf Goodman and other high-end shops; prices range from $350 to several times that.

Standing in front of the large-scale dobby loom in her Central London studio, Hope uses her feet to work a heavy treadle, weaving pockets into her panels. She then fills each with a carefully selected object and seals the pocket's fourth side to secure it. "I'm always looking for new types of objects to use," says Hope, who haunts flea markets in the U.K. and New York searching for things like hard-to-find antique tintypes.

Hope has recently expanded her business to include a line of translucent screens (about $4,000 each) that are easily moved to reconfigure a room at whim. "Having produced things that were merely decorative for several years now," she says, "I wanted to translate this method to making things that are functional as well." The screens have rapidly developed a following of their own, and Hope is both exhilarated and a bit worried by her success.

"My work has become popular beyond anything I could have imagined," she says. Now her assistant helps her produce some of the limited-edition pieces she does for The Conran Shop and other stores. "But I don't want to be a business-person having lots of people making my work. It's something I want to do myself." ■

*Screen play (above left): Zoë Hope uses silk thread and a bit of synthetic monofilament to create weavings with sealed pockets that hold dried leaves (above right) and tiny treasures found at flea markets.*


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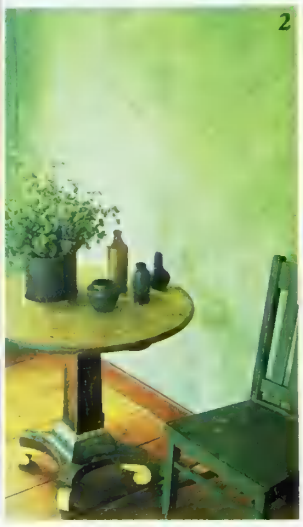
# TRUE COLORS

*Now that computer matching makes any shade of paint possible, why is it even more difficult to choose?*

By Margaret Kennedy



1

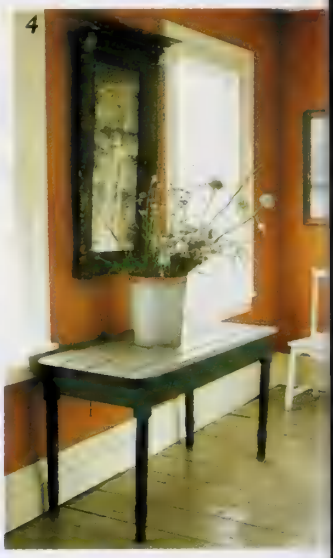


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**"It was all I could do to keep myself from going over to help!"** said color expert Donald Kaufman. "I was in a paint store watching a young couple painstakingly choose a blue. I wanted to tell them, Go two shades darker and two shades grayer to get what you want." Most of us have never heard of this standard rule. Darkening and dulling the shade counteracts the intensification that occurs when the color is reflected back and forth from wall to wall.

I was having lunch with colorists Kaufman and Taffy Dahl and their colleague Suzanne Butterfield to discuss Butterfield's new book, *Color Palettes*, which is rich in such practical advice. The agony of choosing the perfect paint color is precisely what led Butterfield to produce the book.

I am no stranger to this angst. In fact, the first time I met the trio I moaned about the difficulty I was having in selecting just the right green for my Massachusetts living room. Kaufman invited me to look through their 17,000 samples. Before my eyes glazed over, I pulled out one that I thought might work. Then Kaufman grilled me: "How much light does your room get? What direction does it face? Are there deciduous trees outside?"

All these conditions affect the way we see color. Taking each into account, he mixed up a gallon of paint that would still match the chip I chose once it was on the walls in my room. Like an alchemist, Kaufman transforms ordinary paint by adding extra pigment, creating formulas that contain the full spectrum of color. This gives painted surfaces more luminosity. The color appears to change with the varying light.

The next weekend, my husband, Eugene, painted a slice of wall, floor to ceiling, since you can't judge a color without seeing a big sample. The deep blue-green floor, which we planned to paint white, made the test patch look unpleas- >

***1. The bold gesture of blue tempered with a translucent glaze highlights Georgian detailing*** ***walls in architect Frank Garretson's house. 2. When a renovated 1794 farmhouse looked too new,*** ***wash to add depth and a sense of age to walls. A topcoat of latex paint diluted with about*** ***creamy base coat. 3. In a New York town house, the plasterwork cornice is*** ***walls to call attention to its intricacy. Designer Celeste Cooper balanced the*** ***orary look. Her color palette is at right. 4. A terra-cotta central hall*** ***neutral house. White trim throughout visually unites the spaces.***


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# The Magellan Collection from La Barge

Ferdinand Magellan. World Traveler. Explorer. Discoverer. Inspiration to a bunch of furniture designers. Allow us to explain: We'd like to introduce you to the new Magellan Collection from La Barge. It's the result of our circumnavigation of the globe – in search of new designs, techniques and materials. But more importantly, it's the result of you telling us you enjoy the existing La Barge pieces, but you'd like to see more. Here are some of the treasures we found, and some of the stories that accompanied them.

Unless you're an avid reader and spend a lot of time in Prussia, you probably haven't seen this design before. The hand forged iron frame inset with English oak emulates the floor of the 16th Century Weimar Library. Hand-polished and burnished iron scrolls accent the base of secondary woods. And the entire finish is heavily distressed – giving it a centuries-old richness.



Our next stop was France, where you simply can't spend any amount of time without soaking up a bit of the history. Step back in time with us for a moment. It's 18th century France.



66" x 34" x 36"H

Beheadings. Torture. Robespierre's Reign of Terror. What a great place to seek inspiration for a butcher table! This 18th century chef's table is solid oak with a white carrara marble top. It features two utensil drawers, brass towel racks and a specially cut center shelf for taller bottles and kitchen equipment. And per your request, we even added an overhang to accommodate a couple of barstools.

After a long day we decided to bed down in a quaint chateau just outside of Marseilles. Just when we thought our work was done for the day our designers stumbled on this little treasure. It's a 19th century poster bed made from forged iron and finished in a stunning antique nickel. The footrail design is similar to that of a sleigh bed. And the arched headboard




*is crested with a meticulously detailed brass ribbon. As with any dedicated group of professionals, we slipped into our jammies and tested it vigorously for eight hours. It passed with flying colors. We awoke rejuvenated and poised for the next leg of our journey.*



66" x 90" x 95"H

*We arrived in Venice by late afternoon and scurried like mice through the maze of canals. At dusk we made the acquaintance of one of the local woodworkers. He led us to his studio, served us a frothy cappucino and introduced us to the most powerful armoire we had ever seen. It was solid oak in a wheat finish. It had bold cast pewter hardware. It had details that looked like they had been carved by a sculptor.*



53" x 25" x 91"H



*Soon we found that Italian wood-carvers worked in a variety of mediums. In a neighboring studio we found an equally stunning piece finished in a rich cherry. It was an early 19th century serving cart featuring two utensil drawers, glass shelves, and a solid black marble top. An overscaled piece that could hold its fair share of hors d'oeuvres, and then some.*

*From Italy we headed South to Athens – where we quickly noticed a common element in the friezes. The ram's horn. A symbol of abundance to the classical Greeks. The inspiration for the cornucopia. The perfect thing to accent a table on which you'll be carving up a 20 pound turkey. The*



62" x 25" x 40"H





84" x 45" x 30"H

*classic ram's head is incorporated into each leg of this dining table. Along with the solid hand-cast burnished brass frame, the glass top is ideal for showing off everything from a fine Persian rug to a fine new pair of wingtips.*

*Juarez, Mexico – our final stop. Here a local artisan had been baking iron in the sun to give it the look of aged leather strapping. And one look at this guy's face (which, by the way, looked like a leather handbag) and you knew he had spent a few hours in the sun himself perfecting this technique. The process involved heavily weathering each piece in the desert, then cleaning and sealing the finish. The result was a bold equestrian look – ideal for a one-of-a-kind sleigh bed.*



*Our journey was over. We returned home, fed the goldfish, and immediately went to work on the Magellan Collection – the first line of furniture inspired by designs from around the world. For more information on these and other LaBarge pieces, call 1-800-692-2112 or visit one of the dealers listed below.*



62" x 94" x

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antly lime. So we put down a canvas drop cloth to better assess the color. It was just what I wanted, an apple green—not too dark or too light, not too yellow or too blue—gutsy enough to hold its own in a room with more windows than walls.

We love the result. In summer, against the leafy greens outside, our walls appear cooler, more blue. With a bleak backdrop of wintry browns, the room becomes warmer, the low, slanting light bringing out yellow undertones.

I was lucky to receive professional advice for this tricky choice. But since even the most color-savvy designers often consult colorists, it's no wonder we laypeople are paralyzed with indecision.



*Color Palettes* reviews all the basic questions to ask yourself before choosing a color: What is the nature of your space—its virtues and flaws? How will the room be used? Consider all the planes—including ceiling and floor. Never forget the interrelationships between rooms. Start with one color and have a good reason each time you decide to add another.

The overwhelming popularity of neutrals and whites in the 1990s may be the result of a yearning for simplicity, or it may be the fear of color. In any case, there are so *many* whites that even sorting those out becomes daunting. The best white rooms juxtapose several hues for a refinement impossible to achieve when everything matches exactly.

Butterfield's book depicts 26 different houses in a variety of styles, each with a sophisticated color palette. Livable neutrals predominate, enlivened with lush clarets, sages, and honeys. Since most of the schemes use paints from the Donald Kaufman Color Collection, color charts identify as many of the actual paints as possible—making the effects easy to duplicate on our own walls.

What becomes clear after studying the photographs is how incredibly effective color itself can be in furnishing a house. Rooms cleared of clutter let you focus on the nuances of paint articulating moldings and details. What stars in these inspiring examples is quite simply—color! ■

*Visit our Web site at http://homearts.com/mail/hbpeggy.htm*

***A room in a summer house by designer Benjamin Noriega-Ortiz displays an incandescent interplay of whites.***






Gentle curves in the seat and back of Amico Ayano's wooden crescent chair allow the user to relax in style.

Boogie Woogie Chair by Mayumi Nakagawa flips for two settings—one for lounging or sleeping, the other for sitting upright to read or watch TV.

Antenette Lam's Let's Gather collapsible tables/stools are in the spirit of spontaneous student gatherings.

Design Watch

# YOUNG TALENT

*We chose our favorite student work from the furniture department of Parsons School of Design in New York City, and only later learned all the [illegible] were by women, who are emerging as a new force in the field*



*Yeon Soo Son creates utilitarian, compact pieces such as her Blue Cabinet with straightforward lines plus a splash of color.*

*Yoyo Wong's blue-and-yellow cabinet can fold to half its size to save space in small quarters.*

*Conversation Chair by Hannah Brand allows two reclining people to face each other and chat.*

*Mariko Watanabe made an Info Cart on casters that is big enough for magazines, newspapers, a television, and VCR.*

*Out of unconventional materials—black neoprene intertwined with steel rods—Satako Matsuno formed a sculptural, bouncy doughnut.*

*Emily Robin's Dr. Seuss–inspired Lanky Lamp with a blue synthetic hair shade is now in production with George Kovacs.*

BY CHRISTINA B. WILSON PHOTOGRAPHY BY PAUL WHICHELOE PRODUCED BY FROUWKJE GILKEY

**International students** at Parsons are creating modern furniture designs that build on the elegant, clean lines of midcentury styles by adding a few twists—adventurous materials, functional innovations, and a flair for fun. According to Reed Karen, technical coordinator of the Parsons furniture design program, the reason for a growing female role is that "men are too concerned with technical issues, while women work more instinctually." The school guides these instincts toward the practical: how to create for daily life and for the marketplace. Look for fresh takes on the fifties in a crescent chair; unusual elements in a black neoprene ottoman; small space solutions such as collapsible pieces. The attitude is getting Parsons noticed—this is the first American design school invited to the prestigious international furniture fair in Milan this April.






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†Available feature comparisons vs. domestic compact SUV models. Excludes other Chrysler Corp. vehicles. All comparisons based on data available at time of printing.

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# PICTURE PERFECT

*Possibilities seem infinite, and daunting, when choosing a frame for a painting or print. Advice from the pros—decorators and framers—helps make the process painless*

By Jill Kirchner

**Experts like to suggest** that the art of framing is akin to matchmaking: marrying a picture to the perfect frame. But for many of us the process is more like a blind date, inspiring uncertainty and dread. The plethora of choices and decisions combined with the fear of commitment—first plunking down hundreds of dollars on mats, moldings, and labor, then driving nails into pristine walls—often leads to paralysis.

To help steer you through the process—finding a good framer, choosing the best style—we have polled [illegible] the field as well [illegible] question that [illegible] are highly individual and dependent, of course, on the particular painting or picture, but we have gathered some educated points of view, devised some guidelines.

## FRAMING PICTURES AND PAINTINGS

First, as designer Celeste Cooper points out, it's important to distinguish between significant works of art and pictures—the prints, lithographs, drawings, black-and-white photographs that most of us can afford. For paintings of merit, the tradition is to hang them in frames appropriate to the period in which they were painted, whether gold-leaf Baroque or plain mitered Arts and Crafts. A burgeoning trade in antique and vintage frames makes this possible. "I like to know what the original would have looked like, at least as a point of reference," says decorator Thomas Jayne, whose work, as he puts it, is often historically powered. "You might not reproduce the original because it's too expensive, or you're trying to look at the painting in a different way, but it can be an important starting point."

"Never hang 20th-century art in elaborate rococo frames," says designer Jeffrey Bilhuber, who believes modern works should have museum frames of wood or metal. "These are absolutely flat with a narrow front profile and a >

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*In framing a collection, designer Vicente Wolf likes the continuity of color—all black or all gold leaf—but he varies frame styles to avoid monotony*

deep reveal. You don't want the frame to call attention to itself."

When Bilhuber talks about profile he means the shape of the frame's molding. The most common has an inward-sloping bevel or curve; reverse profile frames fall away from the picture in a concave or convex curve or in a straight slope. Thomas Jayne expands on the subject: "Picture framing is essentially the assembly of moldings that provide shadows to set off the art," he says. "Generally you want a profile that rakes into the picture because it draws the eye in. If the profile has curves or ornate details, it looks older or more traditional; if flatter, more modern. Contemporary frames are about proportion rather than profile."

Although there is greater latitude for creativity with pictures than with paintings, Cooper suggests that there should be some sort of dialogue between the frame and what's inside it, whether it echoes the work or is in direct opposition. "I just did a Sol LeWitt drawing not in a museum frame but in traditional black and gold leaf," she says. "Mr. LeWitt might be distressed, but I think it looks great." An ornately carved Victorian walnut frame could be just the foil for a black-and-white photograph of a sensuous nude; flat burled-mahogany frames might help contemporary etchings feel at home in a traditional room. Jeffrey Bilhuber recently chose to float botanical prints between two pieces of glass, as though they were pressed flowers.

## MATS AND OTHER SPECIFICS

[illegible] have decided on the [illegible] address mats. [illegible] French V[illegible] a 3- to 3½-inch [illegible] mat in a color that blends with the art. "If the picture is very vertical, I increase the width slightly to make the whole more square," he says. As a rule the bottom section of a mat is slightly deeper—about ¼ to ½ inch—to counteract the optical illusion that makes the top seem heavier. Wolf often uses silk mats for formal, classic photographs, sometimes adding a bead of gold on the bevel (the inside edge) to imbue the print with a reflective quality. The most important point, according to David Winter, owner of Winter Works on Paper, a New York gallery, is to choose thick 8-ply mat board rather than 4-ply. Evelyn Kraus, co-owner of Ursus Books and Prints, agrees: "A deeper mat creates a window for the art, attracting the eye." Winter, who deals predominantly in black-and-white photographs, dislikes colored mats and limits his selection to just two or three shades—generally photo white for new photographs and antique white for old [illegible] "You should match the color to the paper the photograph is printed on, even if very little of it shows," he says.

The 1980s fondness for double and triple mats has abated, according to Kraus: "There was a mania for what I call wedding cake mounts, taking an insignificant print and building a mountain of matboard around it." Both she and Bilhuber are partial to floating images—mounting the artwork on a piece of backing board so that the entire sheet is visible. This is a good option for deckle-edged watercolor paper or old prints that show the gentle patina of time. Kraus reports that many people are returning to close framing, the way English prints were done in the 18th and 19th centuries, with the frame coming right up to the edge of the image.

French mats, hand-colored with a series of wash lines, are a traditional treatment. Elegant for antique prints and watercolors, they are out of place on more contemporary pieces.

Whatever you do, warns Bilhuber, "don't let anyone convince you to put a linen mat on an oil painting." Not only does it look like the 1950s, it suggests that the painting is not good enough to stand on its own. Paintings should never be matted; in fact, many modern paintings were not meant to be framed at all.

In addition to aesthetics, conservation is another important concern. "Mats should be made of rag board, as used in museums; this, and backings, should be acid-free. If there is no mat, use fillets to separate the artwork from the glass to give it room to breathe and to prevent condensation," advises Kraus. "Framers are now much more aware of conservation issues, but you should always ask if they are using museum-quality materials." >

### THE ART OF FRAMING

**If you're unsure about what frame would be appropriate or are simply in search of inspiration, consult *The Art of Framing*, by Piers and Caroline Feetham (Clarkson Potter, $40). Starting with the Renaissance, when the frame as we know it came into use, and touching on the greatest hits of European design, the book provides a good pictorial survey of the evolution of styles. It also offers a wealth of advice on choosing from among the different framing materials and profiles, selecting the best frames for different media, and hanging and displaying art. Best of all, the book is illustrated with hundreds of color photographs, amplifying the text's guidelines while also serving as a visual resource. The most helpful photos show the same work matted or framed several different ways.**


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The best framers have an artist's eye and a craftsman's concern for quality. "Don't just go to the guy on the corner," says Kraus. "Look around as you would if you were buying furniture or fabric." Study molding samples in each shop, ask to see an array of mats, and take a few minutes to talk to the owner. "You can tell a lot by what he has hanging on his walls," she says. A good framer will have a range of styles and prices, offering the best quality within each category, from off-the-rack moldings sold by the foot to top-of-the-line gold leaf. Styles are usually available in a variety of finishes, from bright gold to a heavily rubbed Florentine gold to silver gilt, and in various woods and a range of colors. "The difference between a really good frame and a less expensive one is that you can see the joints in the latter because it's made of prefinished materials cut to size," explains David Winter. "A good craftsman does the finish after the joining. Of course, when the finishing is done by hand, the price goes up."

Bilhuber suggests asking the framer what he has kicking around in his basement. Frames that have been rejected or removed from other works are "often less expensive and have more personality. And those that look like they've been around for years warm up a room." That's why decorators regularly comb flea markets for old frames. If the molding isn't too intricate, a framer can often cut it down to the size you need.

## HANGING PAINTINGS AND PICTURES

"The most common mistake people make is hanging pictures too high," says Celeste Cooper. "That old rule about putting them at standing eye level doesn't work because people are usually sitting. When in doubt, hang it three inches below what you think." Another "don't," according to Jeffrey Bilhuber, is coordinating the mat and frame with the decor of the room. "The location of a painting can—and should—change. Color coordination is as restrictive >





house beautiful

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as the idea of a 'sofa-size' painting. Choose the frame based on the work: If it enhances the art, it can go anywhere in the house." Movability is one reason designers often prefer to prop pictures on ledges or suspend them from rails or hanging rods. "When something is in one place for too long, you stop looking at it," says Vicente Wolf. "Picture ledges and moldings allow greater flexibility." Bilhuber disagrees: "I can't bear picture rails. They make the walls seem too precious. Use thin tungsten steel nails—they create the smallest holes and the least damage."

When grouping pictures on a wall, always consider the overall composition. "Sometimes I think people hang things based on where the nails were when they moved in," says Bilhuber. "There should be a consistent spacing factor—say, four inches—between each picture; each piece should be an integral part of the whole, like a puzzle." In framing a collection, Wolf likes to create continuity through color—all black or all gold leaf—but he varies frame styles to avoid monotony. Hanging contemporary pieces single-file, museum fashion, can be appropriate for contemporary works, believes Thomas Jayne, "but most older pictures were made to be hung one or even two above another." And don't put your best painting over the fireplace, he warns, for very practical reasons: "The smoke is terrible for conservation." (The same is true for radiators or sunlight.) David Winter suggests that where you hang something depends on the scale of the image: Put detailed works in small frames in accessible locations; bolder compositions can be hung farther away. Sometimes, however, an overscaled frame or mat can be used to draw attention to a small piece.

The best framing doesn't compete with the art for attention; like a good date, it enhances its partner without stealing the show. ■

*Jill Kirchner writes regularly for House Beautiful.*

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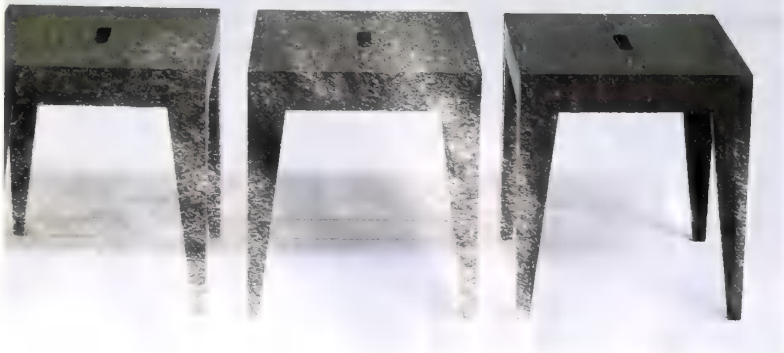
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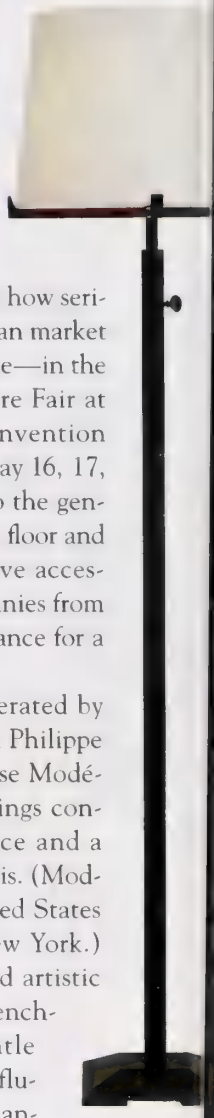
## *Neomodernist Henry Becq is at the forefront of a group of French designers setting their sights on America*

By Christopher Petkanas



*Modénature's Arche stool in stained ash, bottom and above left, in the hands of its designer, Henry Becq, has a pierced top through which the fingers slip for easy transport. It also works as a nightstand. Toile-covered Charlotte chair (above right) has beech legs. Poeme bookcase (left) is poplar. Modénature offers a table lamp and end table in the same style as the adjustable Flavio floor lamp (right).*





**The French are coming!** The French are coming!!

On the theory that there is strength in numbers, eleven top design firms from France will show just how serious they are about wooing the American market by participating—most for the first time—in the International Contemporary Furniture Fair at New York City's Jacob K. Javits Convention Center. The four-day event—open May 16, 17, and 18 to professionals and May 19 to the general public—is a showcase for lighting, floor and wall coverings, textiles and decorative accessories, in addition to furniture. Companies from nine countries will join those from France for a total of more than 400 exhibitors.

However much interest is generated by such French stands as Julie Prisca and Philippe Starck for XO, none is likely to eclipse Modénature, a five-year-old home furnishings concern with the loudest buzz in France and a teeming boutique at 3 rue Jacob in Paris. (Modénature's line is available in the United States exclusively through Intérieurs in New York.) Henry Becq, Modénature's owner and artistic director, is a neomodernist whose French-made designs sometimes take a gentle bow in the direction of Asia. The influence of the touchstone tastemaker Jean-Michel Frank—and even more pointedly of Becq's contemporary, Christian Liaigre—is also unmistakable. Becq's preferred wood is ash; his favorite finish, rosewood; his most popular fabrics are linen and cotton.

"Function, comfort, and generosity of scale are what I'm all about," he says.

With its clean, muscular lines, Becq's furniture could work in the city or country. With its classic good looks, it could be mixed with antiques or other contemporary pieces. "My Paris shop is always filled with Americans," says the designer. "What I do should adapt well to the American way of life." ■




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# IN LILAC TIME

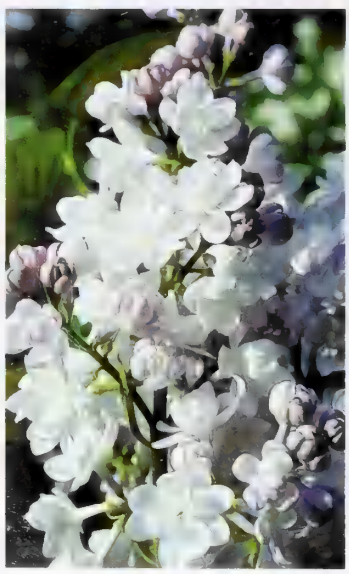
*At festivals around North America, gardeners turn out by the thousands to celebrate their fragrant darling—*Syringa vulgaris*—and all her sisters and cousins*

BY HATSY SHIELDS

**Toddlers insisted** on pushing their own strollers along paths lined with lilacs. Spiky-haired teenagers in kneepads bladed along the walkways, threading through the throngs at the Arnold Arboretum on Lilac Sunday, when 20,000 visitors came to celebrate bloom time at the 126-year-old park near Boston. Painters, picnickers, and hand-holding couples camped out on the hillside at this joyful spring carnival as the smells of fried dough and hot dogs mingled with the sweet perfume of lilacs.

The Arnold Arboretum isn't alone in throwing a party for the fragrant flowering shrubs. From Rochester, New York, to Spokane, Washington, botanical gardens as well as small towns organize festivals in honor of *Syringa vulgaris* and her many relations. Owners of [illegible]ve private collections—one on the dry plain[illegible] of west[illegible] Nebraska and another in the high mountains of southern California—welcome visitors. Wherever significant masses of lilac[illegible] grow, people gather for the annual bud-burst [illegible].

Most enthusiasts claim that there is no other [illegible] with the same hypnotic pull. For some, [illegible] the flower's fragrance that [illegible]. Other growers admire [illegible]



***Lilac love-in (top right) at the Royal Botanical Gardens' May festival in Hamilton, Ontario. Top left: 'N. dezhda' is a favorite of lilac connoisseurs. Above: 'Krasavitsa Moskvy' has opal-colored buds that blossom to pure white.***

swooning over the spectrum of Easter-egg colors: bold magentas, rich purples, soft pinks, pale yellows. Even a curmudgeonly critic like the great English gardener Christopher Lloyd, who describes the shrub as "gawky" and "dull" and accuses it of being "a complete passenger throughout the rest of summer and autumn," refuses to give up his double white *S. vulgaris* 'Mme Lemoine.'

On the last Sunday of May a year ago, my family and I stuffed M&Ms and apples in our pockets and slung cameras around our necks for a three-hour frolic among the Arnold Arboretum's 613 lilac plants, representing 253 varieties. The day was glorious as we plunged our noses into pastel blossoms and, almost without realizing it, picked up where-to-plant and how-to-care-for specifics from experts stationed along the road below the lilac fields.

Here are the criteria for a perfect lilac, qualities which Jack Alexander, chief propagator at the Arboretum, told every group of visitors to look for: strong fragrance, resistance to mildew, abundant flowering at nose and eye level, new growth that doesn't hide the flowers, enough suckers to replace old >

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There are some people who should not take CLARITIN-D® 24 HOUR. You should not use this product if you have a history of difficulty in swallowing tablets or any medical problems associated with swallowing abnormalities. Other people need to be especially careful using it. Therefore, be sure to tell your healthcare provider if you have high blood pressure, heart disease, diabetes, glaucoma, thyroid or liver problems, or difficulty urinating, or if you are taking MAO inhibitors (prescription medicines that treat depression), or if you become pregnant or are nursing a baby. CLARITIN-D® 24 HOUR must not be chewed or broken.

CLARITIN-D® 24 HOUR contains pseudoephedrine sulfate, which also is in many over-the-counter (OTC) and prescription medications. Too much pseudoephedrine sulfate can cause nervousness, sleeplessness, dizziness, and other related side effects. Therefore, you shouldn't use both CLARITIN-D® 24 HOUR and OTC antihistamines and decongestants at the same time.

**CLARITIN-D® 24 HOUR is available by prescription only.**

***Lets you be alert during the day and sleep at night.***

In studies, the incidence of drowsiness was 6% vs sugar pill, 4%; the incidence of sleeplessness was 5% vs sugar pill, 1%. Dry mouth was the most commonly reported side effect with CLARITIN-D® 24 HOUR (8% vs sugar pill, 2%).

**For a $5.00 rebate certificate and important free information about relief of nasal congestion and other seasonal nasal allergy symptoms,**

**Call 1-800-CLARITIN** (1-800-252-7484)

*Once-a-day*

## Claritin-D® 24 Hour

*(10 mg loratadine/240 mg pseudoephedrine sulfate, USP) Extended Release Tablets*

Please see next page for additional important information.

"BLUE SKIES" By Irving Berlin © 1927 (Renewed) by Irving Berlin. Irving Berlin Music Company

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www.claritin.com

# CLARITIN-D 24 HOUR

## Brand of loratadine and pseudoephedrine sulfate, USP Extended Release Tablets

**BRIEF SUMMARY**
(for full Prescribing Information, see package insert.)

**INDICATIONS AND USAGE:** CLARITIN-D 24 HOUR Extended Release Tablets are indicated for the relief of symptoms of seasonal allergic rhinitis. CLARITIN-D 24 HOUR Extended Release Tablets should be administered when both the antihistaminic properties of CLARITIN® (loratadine) and the nasal decongestant activity of pseudoephedrine sulfate are desired (see **CLINICAL PHARMACOLOGY** section).

**CONTRAINDICATIONS:** CLARITIN-D 24 HOUR Extended Release Tablets are contraindicated in patients who are hypersensitive to this medication or to any of its ingredients.

This product, due to its pseudoephedrine component, is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment. (See **PRECAUTIONS: Drug Interactions** section.) It is also contraindicated in patients with severe hypertension, severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

**WARNINGS:** CLARITIN-D 24 HOUR Extended Release Tablets should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy. Central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension may be produced by sympathomimetic amines.

Use in Patients Approximately 60 Years of Age and Older: The safety and efficacy of CLARITIN-D 24 HOUR Extended Release Tablets in patients greater than 60 years old have not been investigated in placebo-controlled clinical trials. The elderly are more likely to have adverse reactions to sympathomimetic amines.

**PRECAUTIONS: General:** Because the doses of this fixed combination product cannot be individually titrated and hepatic insufficiency results in a reduced clearance of loratadine to a much greater extent than pseudoephedrine, CLARITIN-D 24 HOUR Extended Release Tablets should generally be avoided in patients with hepatic insufficiency. Patients with renal insufficiency (GFR <30 mL/min) should be given a lower initial dose (one tablet every other day) because they have reduced clearance of loratadine and pseudoephedrine.

**Information for Patients:** Patients taking CLARITIN-D 24 HOUR Extended Release Tablets should receive the following information: CLARITIN-D 24 HOUR Extended Release Tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take CLARITIN-D 24 HOUR Extended Release Tablets only as prescribed and not to exceed the prescribed dose. Patients should also be advised against the concurrent use of CLARITIN-D 24 HOUR Extended Release Tablets with over-the-counter antihistamines and decongestants. Patients who have a history of difficulty in swallowing tablets or who have known upper gastrointestinal narrowing or abnormal esophageal peristalsis should not use this product.

This product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of an MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.

Patients who are or may become pregnant should be told that this product should be used in pregnancy or during lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant.

Patients should be instructed not to break or chew the tablet and to take it with a glass of water.

**Drug Interactions:** No specific interaction studies have been conducted with CLARITIN-D 24 HOUR Extended Release Tablets. However, loratadine (10 mg once daily) has been safely coadministered with therapeutic doses of erythromycin, cimetidine, and ketoconazole in controlled clinical pharmacology studies. Although increased plasma concentrations (AUC 0-24 hrs) of loratadine and/or descarboethoxyloratadine were observed following coadministration of loratadine with each of these drugs in normal volunteers (n = 24 in each study), there were no clinically relevant changes in the safety profile of loratadine, as assessed by electrocardiographic parameters, clinical laboratory tests, vital signs, and adverse events. There were no significant effects on QT intervals, and no reports of sedation or syncope. No effects on plasma concentrations of cimetidine or ketoconazole were observed. Plasma concentrations (AUC 0-24 hrs) of erythromycin decreased 15% with coadministration of loratadine relative to that observed with erythromycin alone. The clinical relevance of this difference is unknown. These and other findings are summarized in the following table:

**Effects on Plasma Concentrations (AUC 0-24 hrs) of Loratadine and Descarboethoxyloratadine After Coadministration of Loratadine (Loratadine 10 mg) in Normal Volunteers**

| | Loratadine | Descarboethoxy-loratadine |
|---|---|---|
| Erythromycin (500 mg Q8h) | + 40% | |
| Cimetidine (300 mg QID) | +103% | |
| Ketoconazole (200 mg Q12h) | +307% | |

There does not appear to be an increase in adverse events in subjects who received oral contraceptives and loratadine.

CLARITIN-D 24 HOUR Extended Release Tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 2 weeks after stopping use of an MAO inhibitor. The antihypertensive effects of beta-adrenergic blocking agents, methyldopa, mecamylamine, reserpine, and veratrum alkaloids may be reduced by sympathomimetics. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.

**Drug/Laboratory Test Interactions:** The *in vitro* addition of pseudoephedrine to sera containing the cardiac isoenzyme MB of serum creatinine phosphokinase progressively inhibits the activity of the enzyme. The inhibition becomes complete over 6 hours.

**Carcinogenesis, Mutagenesis, Impairment of Fertility:** There are no animal or laboratory studies on the combination product loratadine and pseudoephedrine sulfate to evaluate carcinogenesis, mutagenesis, or impairment of fertility.

In an 18-month carcinogenicity study in mice and a 2-year study in rats loratadine was administered in the diet at doses up to 40 mg/kg (mice) and 25 mg/kg (rats). In the carcinogenicity studies pharmacokinetic assessments were carried out to determine animal exposure to the drug. AUC data demonstrated that the exposure of mice given 40 mg/kg of loratadine was 3.6 (loratadine) and 18 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Exposure of rats given 25 mg/kg of loratadine was 28 (loratadine) and 67 (active metabolite) times higher than in humans given the maximum recommended daily oral dose. Male mice given 40 mg/kg had a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) than concurrent controls. In rats, a significantly higher incidence of hepatocellular tumors (combined adenomas and carcinomas) was observed in males given 10 mg/kg and in males and females given 25 mg/kg. The clinical significance of these findings during long-term use of loratadine is not known.

Two-year feeding studies in mice and rats conducted under the auspices of the National Toxicology Programs (NTP) uncovered no evidence of carcinogenic potential of ephedrine sulfate at doses up to 10 and 27 mg/kg, respectively (approximately 16% and 100% of the maximum recommended human daily oral dose of pseudoephedrine sulfate on a mg/m$^2$ basis).

In mutagenicity studies with loratadine alone, there was no evidence of mutagenic potential in reverse (Ames) or forward point mutation (CHO-HGPRT) assays, or in the assay for DNA damage (Rat Primary Hepatocyte Unscheduled DNA Assay) or in two assays for chromosomal aberrations (Human Peripheral Blood Lymphocyte Clastogenesis Assay and the Mouse Bone Marrow Erythrocyte Micronucleus Assay). In the Mouse Lymphoma Assay, a positive finding occurred in the nonactivated but not the activated phase of the study.

Decreased fertility in male rats, shown by lower female conception rates, occurred at 64 mg/kg of loratadine (approximately 50 times the maximum recommended human daily oral dose based on mg/m$^2$) and was reversible with cessation of dosing. Loratadine had no effect on male or female fertility or reproduction in the rat at 24 mg/kg (approximately 20 times the maximum recommended human daily oral dose on a mg/m$^2$ basis).

**Pregnancy Category B:** The combination product loratadine and pseudoephedrine sulfate was evaluated for teratogenicity in rats and rabbits. There was no evidence of teratogenicity in reproduction studies with this combination of the same clinical ratio (1:24) at oral doses up to 150 mg/kg (approximately 5 times the maximum recommended human daily oral dose on a mg/m$^2$ basis) in rats, and 120 mg/kg (8 times the maximum recommended human daily oral dose on a mg/m$^2$ basis) in rabbits. Similarly, no evidence of animal teratogenicity in rats and rabbits was reported at oral doses up to 96 mg/kg of loratadine alone (approximately 75 and 150 times, respectively, the maximum human daily oral dose on a mg/m$^2$ basis). There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, CLARITIN-D 24 HOUR Extended Release Tablets should be used during pregnancy only if clearly needed.

**Nursing Mothers:** It is not known if this combination product is excreted in human milk. However, loratadine when administered alone and its metabolite descarboethoxyloratadine pass easily into breast milk and achieve concentrations that are equivalent to plasma levels, with an $AUC_{milk}/AUC_{plasma}$ ratio of 1.17 and 0.85 for the parent and active metabolite, respectively. Following a single oral dose of 40 mg, a small amount of loratadine and metabolite was excreted into the breast milk (approximately 0.03% of 40 mg over 48 hours). Pseudoephedrine administered alone also distributes into breast milk of the lactating human female. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by the area under the curve (AUC) is 2 to 3 times greater than in plasma. The fraction of a pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when CLARITIN-D 24 HOUR Extended Release Tablets are administered to a nursing woman.

**Pediatric Use:** Safety and effectiveness in children below the age of 12 years have not been established.

**ADVERSE REACTIONS:** Information on adverse reactions is provided from placebo-controlled studies involving over 2000 patients, 605 of whom received CLARITIN-D 24 HOUR Extended Release Tablets once daily for up to 2 weeks. In these studies, the incidence of adverse events reported with CLARITIN-D 24 HOUR Extended Release Tablets was similar to those reported with twice-daily (q12h) 120 mg sustained-release pseudoephedrine alone.

REPORTED ADVERSE EVENTS WITH AN INCIDENCE OF ≥2% IN CLARITIN-D 24 HOUR EXTENDED RELEASE TABLETS TREATMENT GROUP IN DOUBLE-BLIND, RANDOMIZED, PLACEBO-CONTROLLED CLINICAL TRIALS

| | PERCENT OF PATIENTS REPORTING | | | |
|---|---|---|---|---|
| | CLARITIN-D® 24 HOUR (n = 605) | Loratadine 10 mg (n = 449) | Pseudo-ephedrine 120 mg q12h (n = 220) | Placebo (n = 605) |
| Dry Mouth | 8 | 2 | 7 | 2 |
| Somnolence | 6 | 4 | 5 | 4 |
| Insomnia | 5 | 1 | 9 | 1 |
| Pharyngitis | 5 | 5 | 5 | 5 |
| Dizziness | 4 | 2 | 3 | 2 |
| Coughing | 3 | 2 | 3 | 1 |
| Fatigue | 3 | 4 | 1 | 2 |
| Nausea | 3 | 2 | 4 | 2 |
| Nervousness | 3 | 1 | 4 | 1 |
| Anorexia | 2 | <1 | 2 | 0 |
| Dysmenorrhea | 2 | 2 | 2 | 1 |

Adverse events occurring in greater than or equal to 2% of CLARITIN-D 24 HOUR Extended Release Tablets treated patients, but that were more common in the placebo-treated group, include headache.

Adverse events did not appear to significantly differ based on age, sex, or race, although the number of non-whites was relatively small.

In addition to those adverse events reported above, the following adverse events have been reported in fewer than 2% of patients who received CLARITIN-D 24 HOUR Extended Release Tablets:

***Autonomic Nervous System:*** Altered lacrimation, flushing, increased sweating, mydriasis, thirst.

***Body As A Whole:*** Abnormal vision, asthenia, back pain, chest pain, conjunctivitis, earache, eye pain, facial edema, fever, flu-like symptoms, leg cramps, lymphadenopathy, malaise, rigors, tinnitus.

***Cardiovascular System:*** Hypertension, palpitation, tachycardia.

***Central and Peripheral Nervous System:*** Convulsions, dysphonia, hyperkinesis, hypertonia, migraine, paresthesia, tremor.

***Gastrointestinal System:*** Abdominal distension, altered taste, constipation, diarrhea, dyspepsia, flatulence, gastritis, stomatitis, tongue ulceration, toothache, vomiting.

***Liver and Biliary System:*** Cholelithiasis.

***Musculoskeletal System:*** Arthralgia, musculoskeletal pain, myalgia, tendinitis.

***Psychiatric:*** Agitation, depression, emotional lability, irritability.

***Reproductive System:*** Vaginitis.

***Resistance Mechanism:*** Abscess, viral infection.

***Respiratory System:*** Bronchospasm, dyspnea, epistaxis, hemoptysis, nasal congestion, nasal irritation, pleurisy, pneumonia, sinusitis, sputum increased, wheezing.

***Skin and Appendages:*** Acne, pruritus.

***Urinary System:*** Oliguria, micturition frequency, urinary retention, urinary tract infection.

Additional adverse events reported with the combination of loratadine and pseudoephedrine include abnormal hepatic function, aggressive reaction, anxiety, apathy, confusion, euphoria, paroniria, postural hypotension, syncope, urticaria, vertigo, weight gain.

The following additional adverse events have been reported with CLARITIN Tablets: abdominal distress, alopecia, altered micturition, altered salivation, amnesia, anaphylaxis, angioneurotic edema, blepharospasm, breast enlargement, breast pain, bronchitis, decreased libido, dermatitis, dry hair, dry skin, erythema multiforme, hypoesthesia, impaired concentration, impotence, increased appetite, laryngitis, menorrhagia, nasal dryness, peripheral edema, photosensitivity reaction, purpura, rash, seizures, sneezing, supraventricular tachyarrhythmias, upper respiratory infection, urinary discoloration.

Pseudoephedrine may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects, such as fear, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

There have been rare postmarketing reports of mechanical upper gastrointestinal tract obstruction in patients taking CLARITIN-D 24 HOUR Extended Release Tablets. In many of these cases, patients have had a history of difficulty in swallowing tablets or have had known upper gastrointestinal narrowing or abnormal esophageal peristalsis.

**OVERDOSAGE:** In the event of overdosage, general symptomatic and supportive measures should be instituted promptly and maintained for as long as necessary. Treatment of overdosage would reasonably consist of emesis (ipecac syrup), except in patients with impaired consciousness, followed by the administration of activated charcoal to absorb any remaining drug. If vomiting is unsuccessful, or contraindicated, gastric lavage should be performed with normal saline. Saline cathartics may also be of value for rapid dilution of bowel contents. Loratadine is not eliminated by hemodialysis. It is not known if loratadine is eliminated by peritoneal dialysis.

Somnolence, tachycardia, and headache have been reported with doses of 40 to 180 mg of loratadine. In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients can present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.

The oral median lethal dose for the mixture of the two drugs was greater than 525 and 1839 mg/kg in mice and rats, respectively (approximately 10 and 58 times the maximum recommended human daily oral dose on a mg/m$^2$ basis). The oral median lethal dose for loratadine was greater than 5000 mg/kg in rats and mice (greater than 2000 times the maximum recommended human daily oral dose on a mg/m$^2$ basis). Single oral doses of loratadine showed no effects in rats, mice, and monkeys at doses as high as 10 times the maximum recommended human daily oral dose on a mg/m$^2$ basis.

Schering®

Rev. 10/97

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*"If vegetables grow well in your soil, so will lilacs," says Jack Alexander of the Arnold Arboretum. Full sun is a must, as is well-drained, neutral soil*

stems but not so many as to overwhelm the plant.

From sunup to sundown on Lilac Sunday, Alexander courteously reviewed (it had to be at least 5,000 times) the possible remedies for lilacs that refuse to bloom. Full sun is a must, we learned. (Aha! The culprits are our towering shag bark hickories that only allow a splash of light to fall on reluctant lilac blossoms.) The soil should be well-drained and neutral. As a general rule, "if vegetables grow well in your soil, so will lilacs," says Alexander. Fertilize early in the spring with an all-purpose 5-10-5 mix. The time to prune, he reminded us, is directly after the flowers fade: Cut out old stems, dead wood (at ground level), and spent flowerheads.

Alexander was careful to explain that lilacs behave differently depending on the growing conditions in a particular location. (The Deep South and other muggy parts of the country present an almost insurmountable challenge: Most lilacs depend on long seasons of near-freezing temperatures to plunge them into dormancy during which flower buds set for the next year.) Alexander confesses that he has personal pets for New England. "'Asessippi' is my favorite lately," he says. "It smells good, isn't too tall, bears abundant lilac-colored flowers from top to bottom." Two more truly exceptional plants—the highly fragrant 'Excel,' a single with pinky-lilac panicles and 'Sister Justena,' a single with white blooms—have been sadly ignored by the lilac trade, says the chief propagator.

The grandson of a nurseryman who grew lilacs in eastern Massachusetts, Alexander laments that the number of cultivars available to home gardeners isn't wider. Understandably, nurseries tend to carry only the most easily propagated lilacs and feel no pressure to branch out if customers are not asking for named varieties. But oh, the tempting nuances that distinguish each of perhaps a thousand hybrids.

Former chief propagator at the Arnold Arboretum, Roger Coggeshall agrees with Alexander. "The tremendous improvements in the plants—for example, their extraordinary colors, range of petal size, and low, dense shapes—are all there for the buyer sophisticated enough to ask," says Coggeshall, now a specialty nurseryman at Syringa Plus in West Newbury, Massachusetts. >

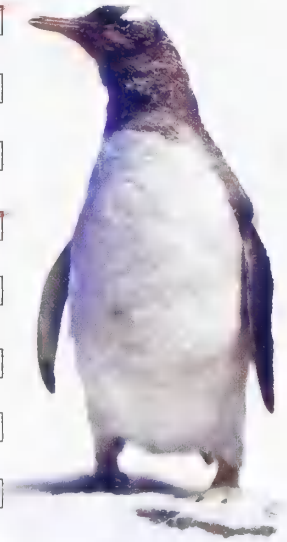

# The Penguin™ Platform Ladder vs. The Antarctic Gentoo Penguin.





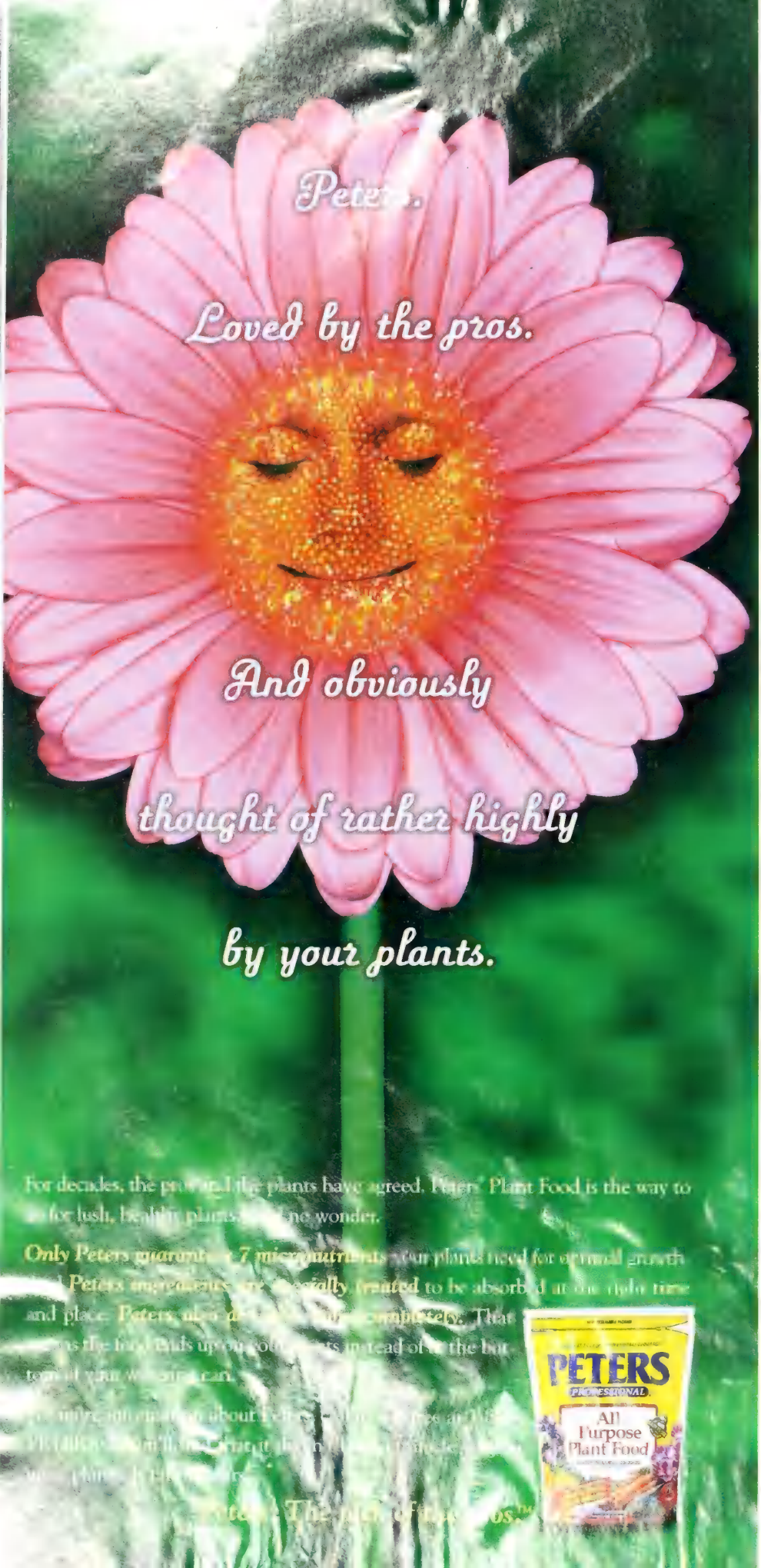
The Werner Penguin™ Platform Ladder. It's stable, sturdy – and the best helper you can have for cleaning, painting, reaching, and other household chores. Available in two- or three-step models at home centers and better hardware stores. Domesticate a Penguin- and put it to work in your house.

| | | |
|---|---|---|
| ✓ | Sturdy Feet | ✓ |
| ✓ | Non-Marring, Slip-resistant Feet | |
| ✓ | Removable Caddy | |
| | Swimming Ability | ✓ |
| ✓ | Large Standing Platform | |
| ✓ | Pinch-proof™ Hinges | |
| ✓ | Easily House Trained | |
| ✓ | Great for Painting or Windows | |



**Domesticate A Penguin.**

WERNER penguin platform ladder




"Our role is to encourage the lilac specialty nurseries," says Chris Graham, manager of horticultural services at the Royal Botanical Gardens in Hamilton, Ontario, "by providing starter stock and information." Ably equipped to do so, the RBG, on 2,800 acres southwest of Toronto, grows perhaps the largest collection of lilacs in North America—more than 1,000 plants, 825 different kinds. (Highland Park, in Rochester, New York, the other contender with 1,200 shrubs, 500 varieties, is celebrating its one hundredth Lilac Festival this year.) The RBG is also the international registrar of lilacs, which means that if you want to introduce a new cultivar to the world of horticulture, you need its official nod. The annual convention of the International Lilac Society takes place every May during the RBG's Lilac Festival week.

Dixieland and marching bands parade the grounds of the RBG throughout the celebration. When the weather is beautiful, 4,000 people a day explore the lilac dell where virtually all of the collection grows. On their way to the natural amphitheater, awash with shrubs blooming in pinks, blues, purples, and whites, visitors follow a serpentine path along which the history of the lilac unfolds. With written explanations mounted near each plant, the shrubs themselves illustrate the different species (all wild varieties originated in Eastern Europe and Asia); the introduced hybrids of the early breeders like Leonid Kolesnikov and Victor Lemoine; the international color coding system; and a sampling of the most fragrant.

Among the outstanding lilacs that Graham would show us at the RBG are 'Krasavitsa Moskvy,' a double (eight petals per tiny flower as compared to a single's four) with opal buds opening in a staggered progression to pure white; 'Nadezhda,' a double bluish-pink that grows easily from cuttings; 'Esther Staley,' a fragrant single pink that blooms early.

Graham points out that enormous contributions to the breeding of lilacs are made by hobbyists, amateurs who

devote their lives to studying and recording the plants' growth habits and to hybridizing new cultivars. "I call them the mono-generic zealots," he says with great respect, referring to a few dedicated members of the International Lilac Society.

Reva Ballreich, past president of the society, is one. She grows and breeds for pleasure—500 lilacs on fourteen acres at her mountain home near Palm Springs, California. At the end of April each year she invites the public to share her clouds of blooms. Among her favorites are those echoed by other connoisseurs: "Krasavitsa Moskvy,' 'Ami Schott,' a double with masses of cobalt blue flowers, and 'Anabel,' a double with pink-and-white blooms.

While the 73-year-old former concert pianist scrutinizes the behavior of her little lilac introductions, she also lectures about them around the country. Unveiling the new 32-cent lilac postal stamp at Spokane's 1993 Lilac Spree, Ballreich took the opportunity to remind the audience that our fragrant national darling is not a native. We forget it was first used ornamentally to adorn Ottoman palaces. "The earliest mention of lilacs in Western literature," she said, "was by a French naturalist overwhelmed by their loveliness in Constantinople in 1563."

When the show is on, usually the third week in May, Max and Darlene Peterson of Ogallala, Nebraska, also open their private collection—more than a thousand bushes of 800 different varieties growing near their house among acres of wheat fields. As another member of the lilac society jokes, "There are advantages to being a midwestern grower. Max says, 'Mildew? Tell me, what does that look like?' "

Peterson's favorites? "The one I'm standing in front of at the moment," he admits. In fact, the list includes the well-loved 'Krasavitsa Moskvy,' another Russian, 'Znamia Lenina,' a single magenta with huge dark blooms, and 'Alice Harding,' a double white that Peterson describes as being covered in popcorn ball blossoms.

In his years of experimentation, Peterson has come up with only three lilacs he considers worthy of naming. The cultivating process takes years and demands careful observation, he told me. "It's a drawn-out affair, twelve or fifteen years. The tiny cuttings have to set roots then develop leaves. The plant might flower in two years or so, but then you have to watch its growth patterns. By the sixth year it still has to be going strong—many tend to fade about then—or it isn't worth encouraging."

Peterson is especially proud of his latest named lilac, a double-colored hybrid, now on file for registration with the international lilac registrar. It's a bushy plant completely covered in bloom with pink buds that open to a deep mauve button (the tiny cushion in the middle of the lilac flower). Peterson says, "The center petals create a kind of bull's-eye effect that's totally unique." Only one name came to mind for this exceptional flower: He calls it 'Reva Ballreich.' ■

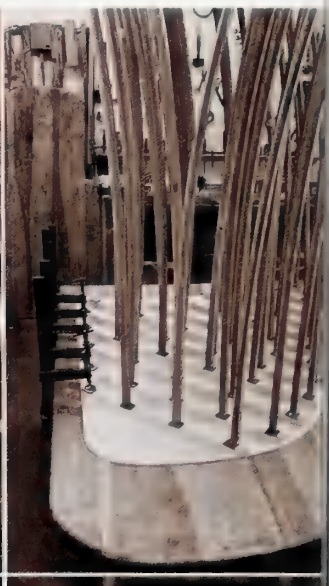
*Hatsy Shields writes regularly for House Beautiful.*

### WHERE THE BLOOMS ARE

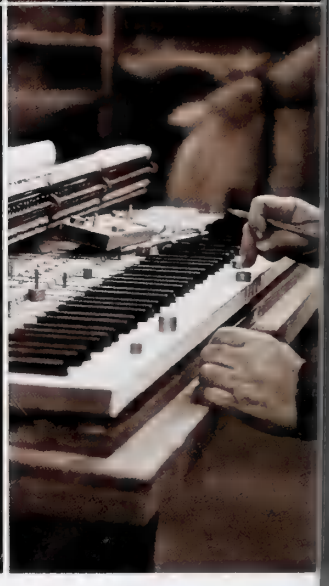
**Arnold Arboretum**, 125 Arborway, Jamaica Plain, MA 02130; 617-524-1718. Lilac Sunday May 17. **Brooklyn Botanic Garden**, 1000 Washington Ave., Brooklyn, NY 11225; 718-622-4433. **Highland Park,** 171 Reservoir Ave., Rochester, NY; 716-256-4960. Lilac festival May 15–25. **The Holden Arboretum**, see below. **Mackinac Island**; 800-4-LILACS. Lilac festival June 5–14. **Morton Arboretum**, Route 53, Lisle, IL 60532; 630-968-0074. **Meadowlark Hill**, Ogallala, Nebraska; 308-284-2524. Lilac festival (tentative dates) May 17–24; call ahead to Max Peterson. **Spokane Lilac Festival,** Spokane, Washington; 509-326-3339. Lilac festival May 7–17. **Royal Botanical Gardens,** Box 399, Hamilton, Ontario, Canada L8N 3H8; 905-527-1158, ext. 237. Lilac festival May 24 and 31. For information on joining the **International Lilac Society**: David Gressley, The Holden Arboretum, 9500 Sperry Road, Kirtland, OH 44094; 440-256-1110.









*Hitting the right notes, clockwise from top left: Sujatri Reisinger glues on hammers. A 1912 Steinway B in the Empire style awaits restoration. Gabor Reisinger forces wooden bars between ceiling and soundboard to create the right curve (two views). Key weighting determines how much force is needed to press the keys. A Mason & Hamlin upright "needs everything done." A gilded medallion on an 1882 Steinway. Restored 1842 Broadwood.*

# PLAY IT AGAIN

## *At a Manhattan workshop, old-world pianos are lovingly restored while ideas for futuristic keyboards are sounded out*

By Suzanne Charle

**At 43 West 64 Street in Manhattan,** two brothers and a team of craftsmen are busy at work, restoring pianos that were designed for the music rooms of the Rothschilds and Los Angeles movie moguls—[illegible]ise pianos that showed the owner's taste and [illegible] much as any master's painting.

[illegible]ite of the sixth-floor studio has a special reson[illegible] the block and across Broadway is L[illegible] [illegible]close enou[illegible]hat, in summer months, strains fr[illegible]outdoor concerts in the plaza waft [illegible]ough th[illegible]pen windows of the sixth-floor worksh[illegible] On [illegible] top of the building is a fore-shortened ve[illegible]n of the St[illegible]tue of Liberty, put there at the turn of the century by the owner, a grateful immigrant.

Gabor and Sujatri Reisinger are also immigrants, Hungarians who sought political refuge in this country fifteen years ago. Stymied by the English language, the two brothers—one trained as a geophysicist, the other as an engineering consultant—found employment with a piano restorer on the East Side. Five years ago, they opened Klavierhaus (German for keyboard house).

Today, their client list reads like the cast of a PBS "Live from Lincoln Center" extravaganza. Kurt Masur, music director of the New York >

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Philharmonic, had his piano restored here; Frank Sinatra sent his concert grand Bösendorfer; André Previn, the Mark Morris Dance Group, Juilliard, *The David Letterman Show*, all have sent ailing pianos here. Even David Helfgott—the Australian pianist on whom the film *Shine* was based—came to choose a piano for his interview with Katie Couric.

The Reisingers and a dozen other craftsmen restore and sell forty to fifty pianos a year: Sujatri works on the keyboard action and Gabor the soundboard and casework. A full restoration can take from three to six months and costs between $10,000 and $25,000. Despite the time and cost, the work rooms are filled with customers' pianos awaiting a new life.

Most dazzling of all is the showroom, an oversize jewelbox of pianos from the 19th and early 20th centuries, when wealthy patrons commissioned architects and interior designers to create piano cases specifically for them. Here you can see a Steinway, circa 1890, with romantic scenes painted by Arthur Blackmore, the company's art director who oversaw commissions for New York's elite. A Weber upright, its front panel surrounded in gold leaf, is backdrop for a painting of Beethoven. Nearby, an 1887 Pleyel (made by the French piano manufacturer that published Chopin's music and that held salons where the composer played) exhibits extraordinary marquetry, the patterns of leaves created with twelve varieties of wood, including mahogany, boxwood, satinwood, green poplar, and burled walnut. A blond satinwood Bechstein waits seductively in the corner, just as its twin did in Ingrid Bergman's London apartment in *Indiscreet*.

"People call from all over the world with special requests," Gabor says. "They describe what they want, and then I start looking."

This detective work is one aspect of the job Gabor likes best. He has traveled all over the United States and Europe searching for special pianos. Germany, France, Holland, Austria are good hunting grounds," he says with a shrug. "They are pianos." But a fine piano can turn up almost anywhere, an ad in *The New York Times* or a barn in a rural town in the United States.

In Ohio, Gabor rescued a Louis XV Pleyel from a room in which a steam pipe had broken. "It was just in pieces," he recalls. He put the pieces into boxes and shipped them back to New York, where he laid everything on the floor. It was like a giant jigsaw puzzle (the typical piano has 12,000 parts, not counting the casing). A team of eight worked on the project for fifteen months.



**"The piano hasn't changed significantly for the past century," says architect John Diebboll. "But the actual shape of the piano can be anything, as long as the soundboard inside is the same." By way of proof, Diebboll has drawn some seventy studies for pianos, the most recent of which are on display at Klavierhaus. Previous shows have included designs for pianos paying tribute to the jazz great Thelonius Monk (above); the Brooklyn Bridge ("Etude No. 7," in which the piano is suspended in the air from two massive pillars); and Steve Reich, the minimalist composer (a very minimal all-white piano). The current show includes proposals for pianos for Van Morrison, Bill Evans, André Watts, and Chick Corea.**

**In many of his drawings, Diebboll has separated the keyboard from the piano, the better to see the artist at work. He also has plans for the interior of the piano—but that is for the future. Diebboll's new piano-case designs can be seen through June 18 at Klavierhaus, 43 W. 64 Street, Sixth Floor, New York; 212-873-3083. Prints of the Monk design can be purchased from Klavierhaus.**

The only problem with such a piano, Gabor says, is that it is hard to let it go: "It's like taking a piece out of your heart. It's like your baby."

But the Reisingers do let these spectacular pianos go, and at spectacular prices: The most expensive, a Viennese-style Erard piano dating to the 1890s with elegant paintings of putti and flowers painted on a background of green with gold powder mixed in, sold to a Japanese collector for $250,000.

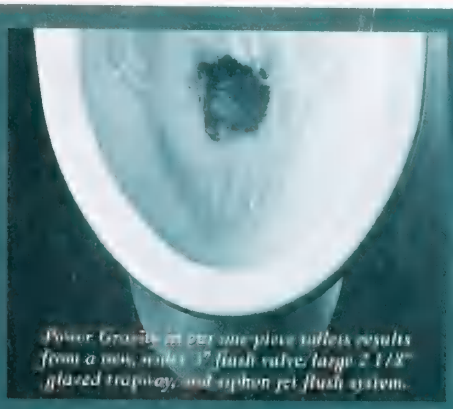
Michael J. Valente, an interior designer based in New York, frequently searches out pianos for his clients at Klavierhaus. Although none of his clients are professional pianists (in fact few of them actually play—they hire pianists to play at their parties), most of them want pianos. "I use a piano as a focal point in a room," Valente says. "It should be more than a black case—it's furniture, it's art, it's like buying an antique."

In fact, an art-case piano is all three, a musical instrument reflecting the tastes of the period in which it was built. And that is exactly what the Reisingers would like to do next: Build a piano for the 21st century. According to Gabor, there have been no truly remarkable modern designs of pianos since the Depression, when a seriously damaged economy put the art-case piano on the list of endangered species. The Reisingers have been working with John Diebboll, an architect and designer who has drawn a number of studies for pianos (see box). Most are fanciful; some will actually be built.

But at present, the Reisingers are busy working on previous generations' pianos: "I'm very happy that people are rediscovering these old styles, the Victorian and French, with their elaborate marquetry," says Gabor. "They are masterpieces—they deserve to be seen and heard again." ■



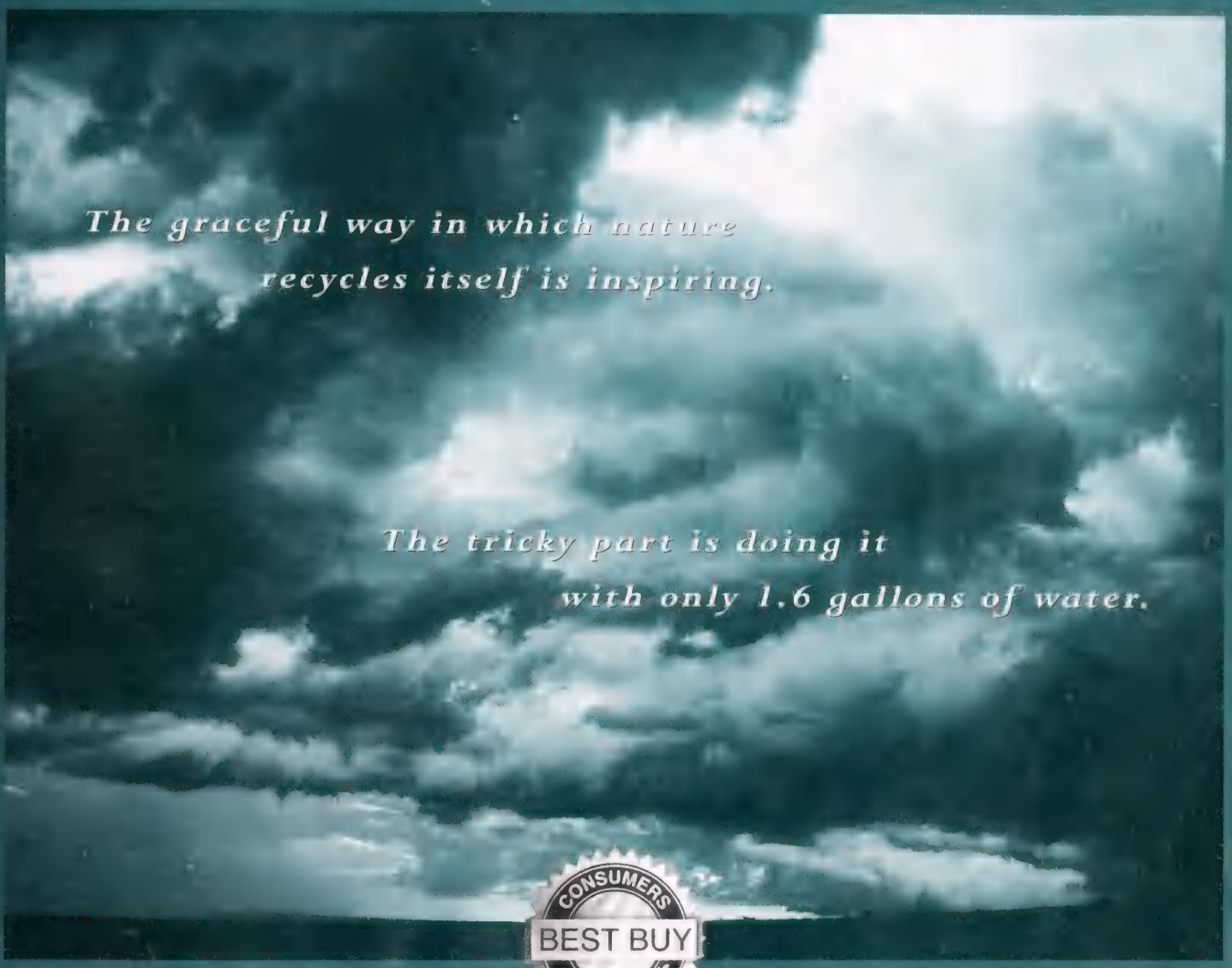
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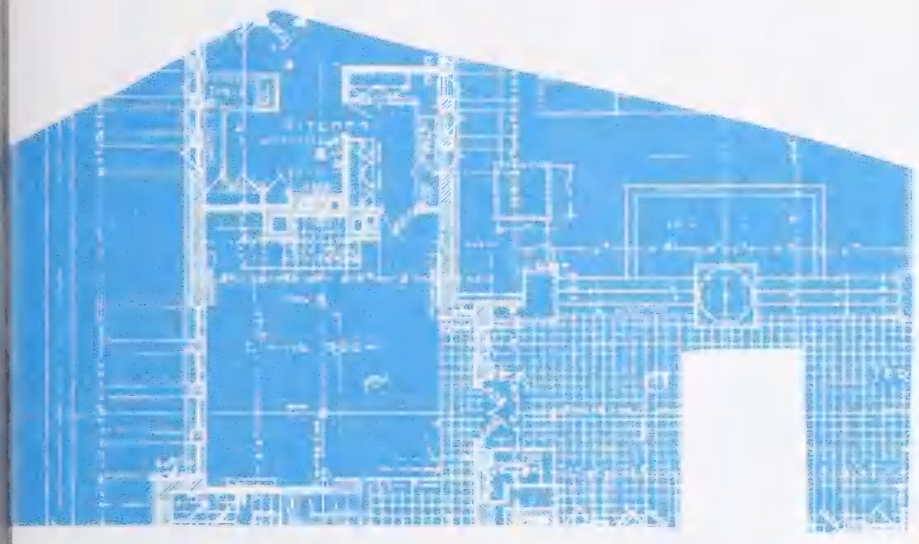
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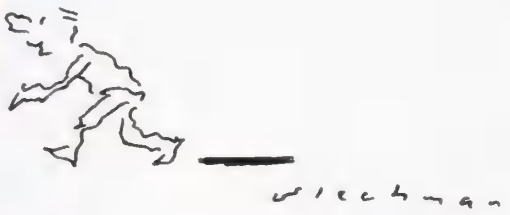
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# IT'S ALL IN THE (FLOOR) PLAN

**I can't remember** when I started to look at floor plans, those architectural drawings that represent the arrangement of rooms in a house, but they have been a passion since my teen years. As magazines showing wonderful houses would pass through our modest home in Michigan, I would spend hours dreaming about what it would be like to live in them, utilizing the floor plans to tell me what the photographs couldn't about the rooms' size and shape and other details. Later, after visiting houses new to me, I would draw their floor plans in one graph-paper notebook after another.

In one of my early jobs, I was editor of a magazine that published plans people could order and build from. Writing descriptions of hundreds of houses a year drove my colleagues to distraction, but I loved it. Recently I was leafing through a book of architect-designed houses (each with its plan) that I had given my wife shortly after we were married, and I was amused by the inscription: "Someday, darling . . . ." And though we have now built that house, looking at floor plans continues to be my favorite way of dreaming.

So you can imagine my satisfaction as we developed our Houses for the Next Millennium project, a broad, educated guess about homes of the future. We invited ten architectural firms from around the United States to draw up designs, and in this issue you will find the first installment of our report starting on page 52. As models, project descriptions, renderings, and floor plans from some of the best architects in this country came into my office, I felt like the client for each house. Jane and I never go anywhere without imagining what it would be like to live there, and here I was visualizing how our furniture, our family, our future would fit into ten unique, brilliantly conceived and executed plans.

Working with me was architecture editor Susan Zevon, liaison with the ten participating architectural teams and author of our three-part story. Do we have our favorites? Of course we do. So will you. No matter where you live, there will be a house that should fit your region of the country. No matter what your requirements, there will be a house that comes close to meeting them. Whatever your dream—an office at home, a suite for live-in parents or home-again progeny—there will be houses designed to make it come true.

The three projects shown in our special Houses for the Next Millennium section in this issue are only the beginning. There are seven more to come: part two in July, part three in October. Join us as we look into the future.

Louis Oliver Gropp

EDITOR IN CHIEF



*In the entry hall, a new wrought-iron stair rail designed by Emily Summers and Bruce Bernbaum replaces a traditional wooden banister and sums up their sophisticated restyling of the house. A 1920s oil portrait by Tamara de Lempicka is propped atop a Jacques-Émile Adnet lacquer cabinet, c. 1950. Opposite: The library, newly paneled in figured anegre wood, evokes the spirit of Jean-Michel Frank, to whom the straw marquetry screen is attributed. Above the mantel and a Georg Jensen silver candelabrum hangs a 1934 gouache by Fernand Léger. Art Deco Chinese rug from Karl Kemp, Ltd.*

# DOWN-HOME MODERNE

*In a quiet Texas suburb, interior designer Emily Summers and architect Bruce Bernbaum turn a conventional Colonial house into a fittingly chic but family-friendly framework for an exceptional collection of classic 20th-century French decorative arts*



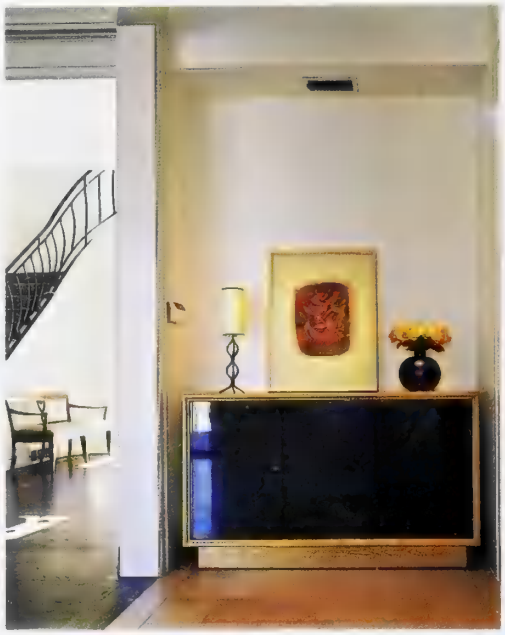


*...tioned living room has been expanded even further by the new*
*...added to link the interior with the planted courtyards that surround it.*
*...century Spanish Arts and Crafts Savonnerie carpet from Stark determined several color decisions,*
*including the creamy upholstery of the sofa and club chairs by Emily Summers Design. Left of the*
*Lutyens-inspired chimneypiece, exotic wood coffee and end tables by Christian Liaigre for Holly Hunt and Écart*
*leather club chair, a Jean-Michel Frank replica, update the French connection.*



intimidating to some people, one hopes that the recent trend toward low-maintenance informality has helped such a wide and receptive audience. Yet an ambitious project just completed by Dallas-based interior designer and art consultant Emily Summers and architect Bruce Bernbaum for collectors of high-style 20th-century furniture, art, and decorative objects proves that it is quite possible to create a relaxed and inviting home even among the most refined treasures. It's simply a matter of balance.

"The most important thing I've learned from Emily," says the mistress of this house in the best suburb of a big Texas city, "is that everything doesn't have to be museum quality." That is not to say that there aren't scores of pieces meriting that lofty designation throughout the spacious, three-story remodeled Colonial the couple shares with their three teenage children. Paintings and sculpture by Léger and Lempicka, furniture by Arbus, Adnet, Frank, Ponti, Prou, Royère, and Ruhlmann, and decorative objects by Hoffmann, Jensen, and Lalique make this collection a veritable checklist of the most distinguished European masters in their respective mediums during the period between the world wars. But mixed liberally among all the big-name showstoppers are capacious upholstered club chairs and sofas you can sink into, sturdy tables you can set a drink on, and surface finishes and fabrics chosen as much for their durability as their subtlety. The predominant feeling is much more *y'all come* than *comme il faut*.



And then there is the light. Among all modern styles, Art Deco and Moderne are perhaps the most hermetic, typified by dark, cocoonish rooms that seem never to have been penetrated by the light of day. Though determined to enhance their clients' prize pieces with appropriate backdrops, Summers and Bernbaum wanted to avoid the inward-turning tendency of many authentic Art Deco and Moderne interiors of 1925 to 1950. Thus they undertook a complete reworking of the original fenestration of the house, one of the most costly elements of a renovation scheme that left almost no interior surface of the uninspired 1960s structure untouched.

The design collaborators lowered waist-high windowsills to floor level, created new square-paned window walls in the living room and the adjacent informal family dining area, and expanded the original and rather claustrophobic front door into a luminous glass-and-iron portal. The remodeled main entry sets the tone of expansive welcome that is repeated throughout the high-ceilinged public rooms.

Brilliant metalwork was a hallmark of the interwar years, and this house has many fine examples, including a dazzling Réné Prou glass-topped bronze table, a rare Josef Hoffmann chrome-and-crystal hanging light fixture, and an unusual set of silvered-metal andirons and fender in the library fireplace. Yet rather than trying to mimic actual period prototypes when new metal elements were called for, Summers and Bernbaum chose the more difficult but rewarding path, creating their own in the spirit of the era.

None of their designs is more impressive than the sinuous wrought-iron balustrade that begins on the second-floor stair landing and slithers its way down into the entry hall. Though local building codes dictated certain proportions, the railing, with its freely bowed banisters handcrafted by artisan Lee Pettigrew, is so graceful in outline and detail that it appears to be in perfect accord with the authentic masterworks around it.

Attentive as Emily Summers has been to achieving a harmonious balance within a Moderne frame of reference, this house is no attempt at historic reproduction. Not every piece of furniture is French or even of this century. For example, the doorway leading from the entry hall into the living room is flanked by a pair of superb Ming Dynasty black lacquer console tables, each bearing a motif of two interlocking circles that anticipates the simple but powerful geometries of Art Deco by three centuries. Next to the entry hall staircase stands a delicate fruitwood settee by, of all people, the great Italian designer Gio Ponti. Dating from about 1940, this is an uncommon reminder of his modern neoclassical phase, far less remembered than his postwar works. A Biedermeier glass-fronted cabinet and Regency chairs in the dining room and a French Empire chest in the library look similarly at home because they all have one basic principle in common. As Emily Summers puts it, "It's the pared-down neoclassicism of all these different styles that allows them to work together."

Judiciously chosen works of contemporary art complete the impression that for all its backward glances, this is very much a place for looking ahead and living in the present. And that is precisely what the original patrons of the perpetually alluring Moderne style were seeking for themselves.

***Throughout the house, fine vintage pieces are mixed among contemporary designs that echo the sleek lines and light woods typical of Moderne furniture. Note (above) the 1940s Jean Royère lamp, Saxbo ceramic vase c. 1950, and c. 1995 painting on linen by Marco del Re, and through doorway at left, a neoclassical settee by Gio Ponti, c. 1940. Opposite: New blond maple chairs by Philippe Hurel, with seats in silk from Christopher Norman, sympathetically surround a 1930s Gilbert Rohde table in the family's informal dining area. A Royère cabinet displays recent photograms by Adam Fuss.***

SOURCES: RETAIL SEE READER INFORMATION

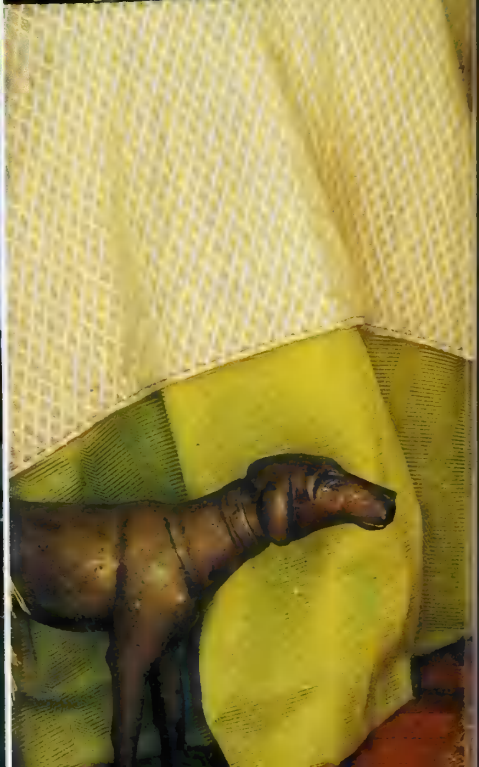




*The owners' desire to live with exquisite design every hour of the day is revealed in their master bedroom (above), with its Samuel Marx end tables, stool by André-Léon Arbus, and shagreen cabinet on stand attributed to Jacques-Émile Ruhlmann. Below: Their teenage daughter, who played an active role in the decoration of her own bedroom, picked out this c. 1920 carpet by the Swedish weaver Märta Måås-Fjetterström. Jack Lenor Larsen sofa and Arkitektura chairs are anchored by a John Saladino table. Peter Fasano leaf-patterned linen curtains. Opposite: On a 1940s Marx lacquer vanity, vintage Daum crystal vase and new scent bottle by Lalique.*







*In Lyme, Connecticut, once an art colony that was the cradle of American Impressionism, the 19th-century facade of Paula Perlini and Carl Christensen's Federal-style farmhouse hides a 1768 core. The front door is used only [illegible] garden clubs tour in springtime; otherwise you enter through the kitchen or potting room. In the living room (right), a camelback flea-market sofa was restyled by Perlini and covered in a sophisticated cotton-and-linen ikat print. The designer replaced straight arms with rolled ones, two seat cushions with one, and numerous loose back cushions with a well-padded, tight back.*

# MEADOW BROOK FARM

*Paula Perlini, a decorator who luxuriates in pattern and color, goes all out in her own New England house*



PHOTOGRAPHY BY
PRODUCED BY CAROLYN SOLLIS

she was happy enough to be working on a job in Lyme, Connecticut, but decorator Paula Perlini never dreamed it would lead to a complete change in her life. Soon after the project was finished, Perlini's clients took off for a barge trip in France. Would Paula like to use the house for a month? You bet she would.

Lyme reminded Perlini of her native Bucks County—a part of Pennsylvania she adored while growing up but that today shows some symptoms of mall pollution. By the time her clients returned home, the designer was so in love with Lyme that she rented, then sought to buy, a ravishing house where she did not think twice about putting in masses of roses, lupines, and delphiniums. Then the place was abruptly bought out from under her—the worst thing you could do to a flower-lover who assumed she was gardening for posterity. Perlini, who had worked in the decorating firm of her brother-in-law Mark Hampton before setting up on her own, wryly observes today, "I drew the line at peonies. You never plant peonies at a house you don't own."

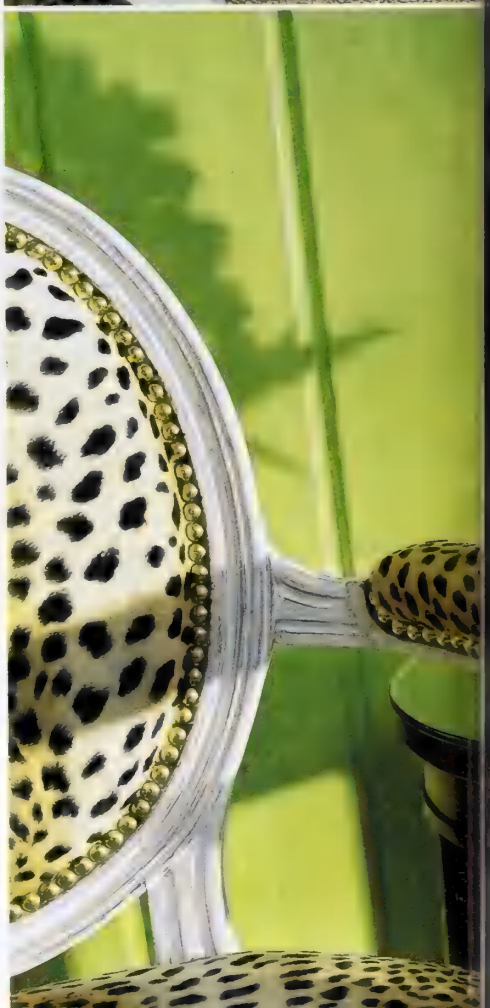
A second rental down the road saved the day. Apart from some initial grumblings from Perlini's big-hearted life partner Carl Christensen, a former Congregational minister, Meadow Brook Farm was even more suited to the couple than the place they lost, with better spatial flow, better land. To make sure it was a perfect fit, Perlini and Christensen leased the unpretentious Federal-style clapboard farmhouse—whose earliest, central part dates to 1768—for two years before buying it in 1996.

As inevitably happens when designers work for themselves, Meadow Brook—a full-time house for him, the chief gardener here, a weekend retreat for her—is an easy, from-the-gut distillation of its author's style. Color and pattern have always been the biggest weapons in Perlini's arsenal, but here she pushed the envelope. Painted the juicy green of a Granny Smith apple, the living room is a melting pot of dreamy ikats, game-board checks, plush leopard spots, rich needlework, and floral chintzes. In the Chinese-red library, upholstery covered with passion flowers and dogs is blithely stirred in with an antelope-spotted carpet and bamboo roll-up blinds with their characteristic tortoiseshell-like markings.

One can see how in the hands of anyone less professional, the results might have been chaotic. Instead, Perlini's rooms make good decorative sense, informed as they are with a catalog of Anglicisms. Animal pictures crowd the walls, ironstone jams the shelves, and dogs nuzzle your feet at the dining table. "We have dinner parties where there are ten people at the table and five Labs underneath," says Perlini. "I want people to know there's nothing I consider precious in this house. If something doesn't contribute to comfort, I say get rid of it."

Perlini is so enamored of her life in Lyme she has moved up most of the furniture from her Manhattan apartment, which, except for the bedroom, she now uses as an office. One of the big draws at Meadow Brook is the opportunity to plant peonies.





***Contributing details, clockwise from bottom left: The provenance of the Louis XVI–style open armchair is not exactly fabulous (it is a trophy of the sale held when a Cincinnati hotel was closing), but you'd never know it under the fresh white paint, plush leopard spots, and crisp brass nailheads Perlini used to give it a second life. In a view of the living room, where a Regency ottoman is covered in needlepoint bellpulls, the Billy Baldwin slipper chair against the windowseat wears the same [illegible] Queen Anne–style dining chairs; one of Perlini's tricks is to carry the [illegible]olor from room to room. The dining room is paneled in pumpkin pine, a wood native to Lyme; to revive the wood, Perlini had it shellacked. A pool table in the guest room was a gift from Perlini's sister, Diana Hampton. Decorator Mark Hampton designed the bookcase [illegible]room. In the library Nell books in all the pattern.***













*The oldest of four gardens at Meadow Brook, the kitchen garden (named for its location; there are no vegetables) stars over-7-foot 'King Arthur' delphiniums. The corkscrew topiary is an Alberta spruce. Lupines, bleeding heart, foxgloves, and roses 'Mr. Lincoln' in the foreground, 'Peace' at far right—are admired over morning coffee, taken on the bench that a previous owner built to encircle a century-old maple. Through the door is the potting room (opposite), filled with just-cut bunches of lady's-mantle, peonies, sweet peas, agapanthus, and lilies.*

SEE MORE DETAILS

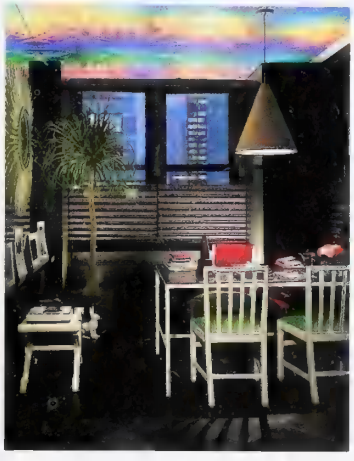

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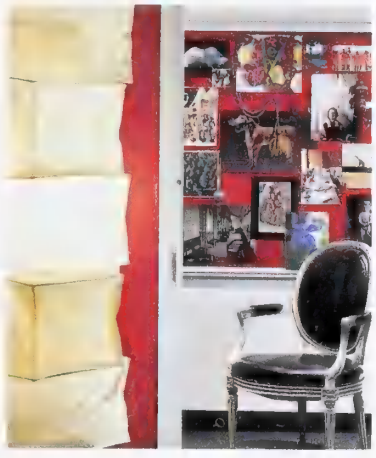
# ONCE MORE WITH FEELING

*The new offices of Parish-Hadley are strikingly modern without sacrificing the luxuriousness and comfort the firm is famous for*

By Christopher Petkanas  Photography by Scott Frances
Produced by Sarah Kaltman Cantor







**"It was time to move on."**

Albert Hadley was standing in the extravagant reception area of the new Parish-Hadley offices in Manhattan. The Parish in Parish-Hadley refers of course to Sister Parish, the widely proclaimed "first lady of American decorating," who died in 1994. In their long and mutually nourishing association, she was the chintz-loving traditionalist. Hadley, who is often referred to as "the dean of American design," was the proud modernist.

With his creative other half and sparring partner gone, many feared for the firm's future, a fear the new headquarters loudly allays. "For some who worked at the company with Sis, the move from our old place uptown has a lot of emotional significance," says Hadley. "Not everyone is enthusiastic about the changes I've made, but I'm not a sentimentalist. It's never hard for me to pull up."

The offices, an in-house project that teamed Hadley with decorator Brian Murphy and architect Peter Vaughan, are a striking, easy-to-read blueprint for bringing the venerable company into the next century. Without abandoning the respect for luxury, quality, and comfort that has made Parish-Hadley one of the most important forces in American design, 5,800 square feet of raw space was transformed into powerfully graphic essays in spareness and saturated color. Furniture (every piece counts) is brawny, accessories are out, and in place of baseboards and cornices are recesses that make the white walls "float." "Obviously we aren't making an architectural statement," says Hadley. "We wanted plain, honest backgrounds that would allow us to evolve."

"It's Albert distilled—everything he knows funneled into one place," says Mark Sciarrillo, Hadley's close friend and the artist responsible for the glittering paint-on-paper panel behind the reception desk. The glitter is the key: Hadley's best rooms always incorporate elements of glamour and fantasy. "What Albert has done looks simple, but to get there required years of refining his thinking," adds Sciarrillo.

"Our fresh point of view reflects a definite swing in the pendulum toward the young," says Hadley. "Sis would have put her two cents in—she would not have made it easy—but she would have been supportive of what we've done. For all her traditional values, she was a very modern woman."

***Michael Theise's stop sign (opposite) with trompe-l'oeil $1, $5, and $50 bills hangs on a lettuce green-glazed wall that separates the public parts of the office from the private. In the more intimate of two conference rooms (above left) the painted mahogany console is a Parish-Hadley facsimile of one made for William Odom, onetime president of the Parsons School of Design. Above center: The ceiling in Albert Hadley's office is covered in squares of silver spectrum hologram fabric; the painted late-19th-century English cottage chairs have raw silk seats and the stool is a facsimile of a Jean-Michel Frank original. Above right: From his desk, Brian Murphy sees a Noguchi lamp and, in the hall, one of Hadley's trademark bulletin board compositions.***



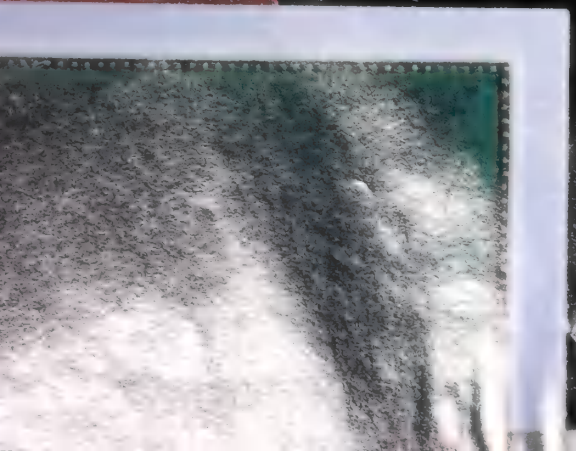
*The sitting room is a showcase for many of the most enduring designs by, or associated with, Parish-Hadley: lacquered metal zigzag table by Leavitt Weaver, hooked zebra rug, the Hadley end table by Mark Sciarrillo with base cast in bronze from oak saplings, and Fort William sofa designed by Hadley. Hand-screened cotton sofa fabric is by veteran Parish-Hadley collaborator D.D. Tillet. Rescaled teak versions of fifties French grid chairs are available from Munder-Skiles, New York. Loosely based on a piece by Jean Mid[illegible] chairs upholstered in grassy wool felt surround A [illegible] from Knoll. Oil painting by Zhang Wei.*



*...another of the collector's specific homes is a mirror that reflects the conference room. Its frame is made of architectural moldings from a 19th-century house in Massachusetts. It hangs above a circa 1840 oak settee from a Masonic lodge in Connecticut. Hadley had it ebonized and covered in a hand-screened cotton by D.D. Tillet.*










*The reception area doubles as a gallery where Parish-Hadley promotes and sells the work of artists Hadley selects. Recesses here take the place of baseboards and cornices. The lower channel is painted the same black-brown as the ceiling, while the upper one is fitted with a metal track to add glimmer and receive long picture hooks. Floor squares of waxed hand-troweled black-tinted cement include bronze dust for sparkle. Behind the desk, Mark Sciarrillo's paint-and-paper composition uses tinted polyurethane glazes with glittering sands and holographic chips. Lamp was a gift from Hadley's mentor, Van Day Truex, who brought it back from an Italian design fair in the 1950s. Also among the bright notes: carnations (1950s favorites), lacquered linen desk.*



# TREASURE BOXES

*Landscape architect Pam Page transcends the space constraints of small urban yards to create soulful gardens filled with discovery and delight*



*In gardens designed by Ben Page of Nashville, extraordinary ironwork is a hallmark. A handcrafted clematis with rippled petals and a hummingbird scales a wall near the real thing (opposite).*

By Melanie Fleischmann  Photography by John Hall

**Steeped in the history of old European gardens,** Nashville landscape architect Ben Page gives his own schemes strong classic structures evocative of France and Italy: high walls and clipped hedges, symmetrical paths and beds, and exquisitely detailed ironwork. But to the formal plans Page has added delightfully unceremonious surprises. He admits to working hard to keep his gardens from being grand, which explains why he planted standard PeeGee hydrangeas in the center of four box-bordered beds where you might expect to find restrained topiaries or neatly pruned trees. "Most of the year the PeeGees are crisp and formal," the architect says, except in August, when they bloom and are "pretty outrageous."

Surprises abound in Page's gardens. He compares them to houses with many rooms: Behind each door is something new. "What can you do in a garden that reveals itself all at once?" he asks. "You go out and come in again. It's all over in a minute." A landscape that reveals itself slowly, however, sets up a sense of enticement, and enticement, Page feels, is fundamental to a garden.

It was a challenge to prevent his own garden and two others he designed for clients in Nashville from giving themselves away in a single glance, as all three are small. His is merely 75 by 100 feet. His client's garden on Chickering Lane is 75 by 250 and another on Gerald Place, 100 by 250 feet.

Each of the three is almost completely surrounded by high walls because, as Page points out, nothing is more enticing than something that is hidden from you. Tempting bits of greenery show above his own wall through a screen of rose- and honeysuckle-swagged wrought iron. (The ironwork, which Page designed, romps with its swirls and loops above an ivy-clad stone wall.) After stepping into the garden through a heavy wooden door, you enter a small hall where you still are not allowed more than a glimpse of the garden. But you can hear water pattering in the fountain beyond, and you can smell orange blossoms from potted trees in the knot garden. Involuntarily, you stop and breathe deeply.

This little room, which Page calls a decompression chamber, serves a function he considers vital—a transition from the bustling world outside to the tranquil world within. The slow-down devices he uses vary, from the tiny hall in his own garden, which is so small that it requires a sharp, immediate change, to the Chickering Lane garden, where he has more space. Here he has set up a little pool of grass encircled by walls, plantings, and a pavilion. Like all of Page's transition zones it invites lingering, but by screening the primary view it keeps your curiosity alive.

In all his gardens the landscape architect is the unseen tour guide, urging you not only to pause, but to turn, look, stroll, turn again. He is careful, however, not to frustrate. He gives you a straight path to a distant view, and when he does interrupt your progress with a screen or a curve he rewards you with something wonderful to look at. Where a path turns and narrows in the Chickering Lane garden, for example, there is a tiny pool, and into it cascades a dwarf Japanese maple.

Varied paving patterns often serve as signals in your tour. Large stones set in a random design urge you to stop or sit. Elsewhere brick paths sweep along in a running bond or amble in herringbone. In Page's own garden, the shift from flagstone to pea gravel defines the boundary between fountain and knot gardens, from a place of repose to a busy one filled with herbs, vegetables, and flowers. If, as you walk along, you don't see the change, you will notice it underfoot.

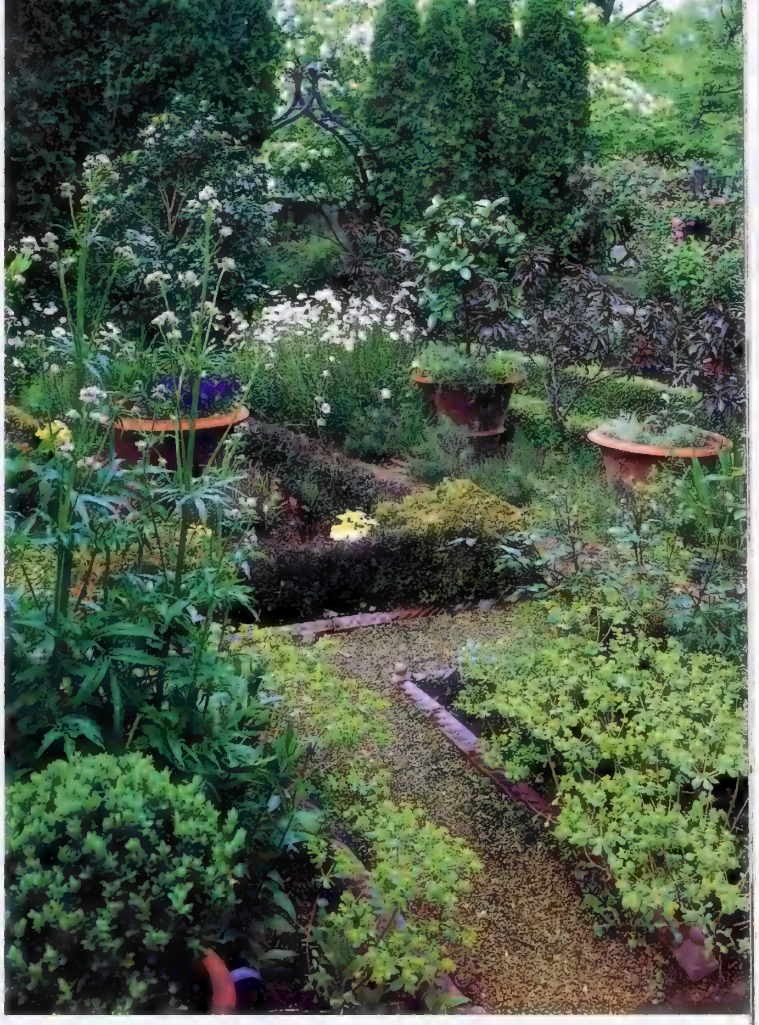
Page may put you through a decompression chamber going from street to garden, but when you enter the garden from the house he puts you through as few changes as possible. If he works with architects as a house is being built or remodeled (he is fortunate to be able to do so often), his goal is to provide lots of doors opening into the garden and, flowing from them, lots of paving: broad loggias (some with fireplaces), patios, wide inviting stairs and, of course, paths. All this hardscaping means that Page's gardens are lovely to look at throughout the gray days of winter as well as during the scorching heat of summer. It also means you can wander out in wet weather without searching for your mud boots.

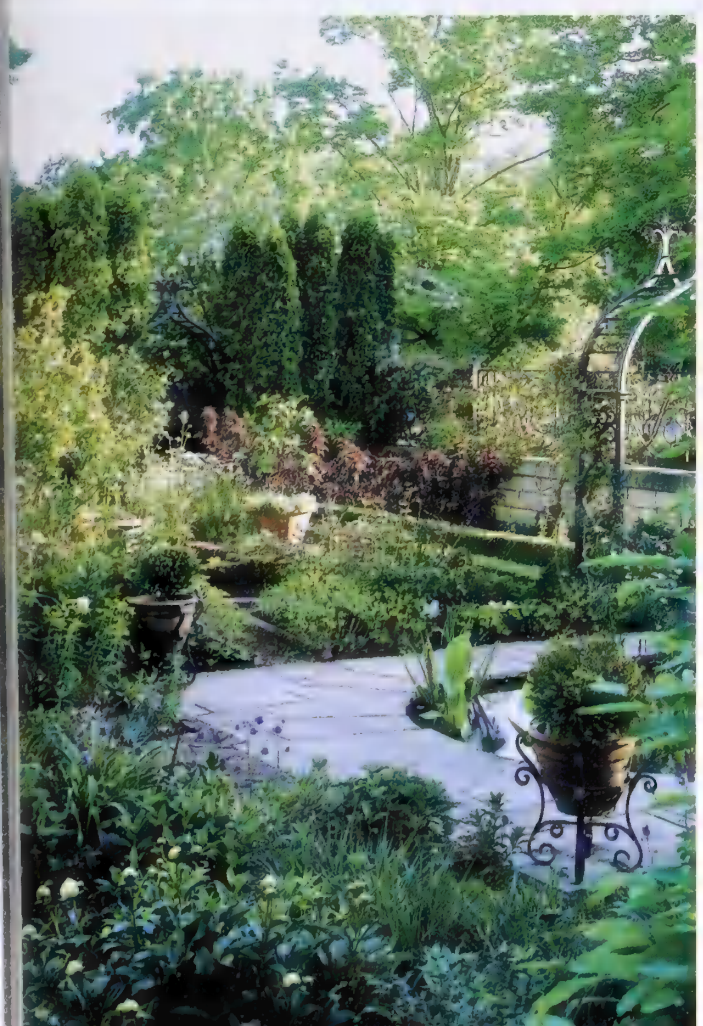
Equally critical to year-round appeal is Page's heavy reliance on foliage rather than flowers. Small gardens, he points out, cannot sustain large patches of browning-off petals. So he chooses plants with more than momentary beauty like hostas, ivies, box, arborvitae, holly, and Japanese maple. The Gerald Place garden is a good example. Blackish green arborvitae add strong vertical elements, a yellow-green hosta 'Gold Standard' contributes highlights, and an orb of bluish box anchors the golden-tipped arborvitae next to it. There is so much to see. As one observer put it, "You better take your camera, and a pad of paper and a pencil. There's a whole lot more going on than just a pretty little garden."

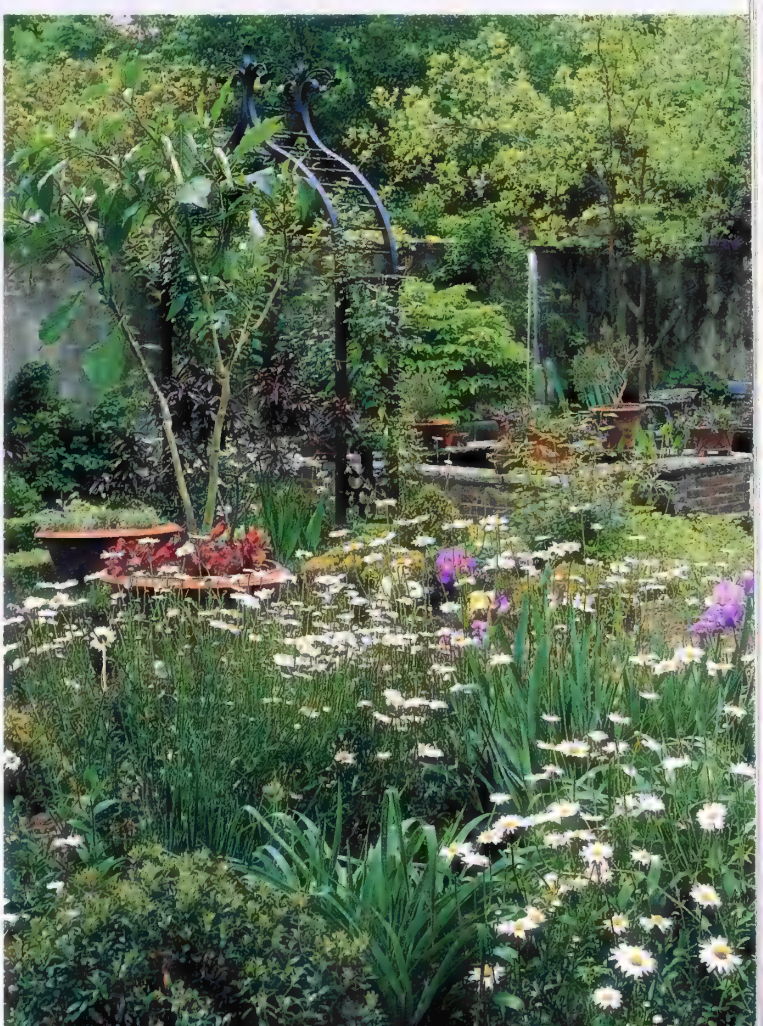
***Ben Page's own garden was once a wide open space, but five years ago he decided that it was "screaming for structure." In went the high walls, and over time, small interior compartments. Opposite, clockwise from top left: The fountain, in a corner distant from the house, is a destination and a place of rest. For the heart of the garden, Page designed a tiny knot inspired by potagères of Europe; beds are outlined in box and red-leafed dwarf barberry and are filled with zonal pelargoniums and red chard. On the fringe of the knot garden, a meadowlike bed of field daisies counters formality. Daisy-capped iron arches mark the path to the fountain.***

FOR MORE DETAILS, SEE READER INFORMATION



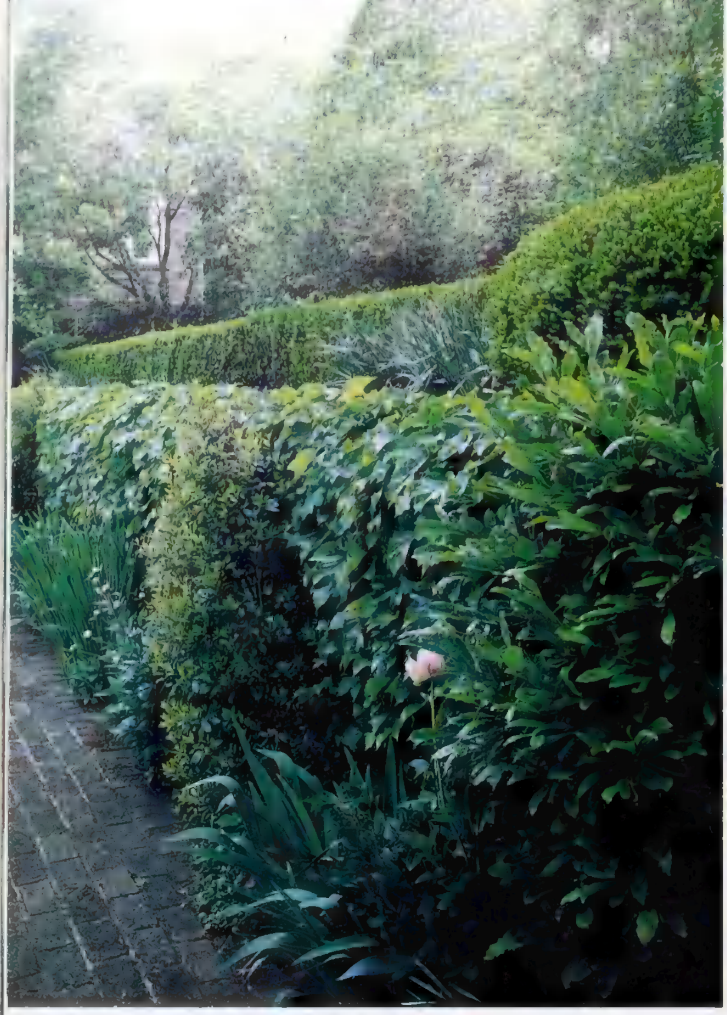


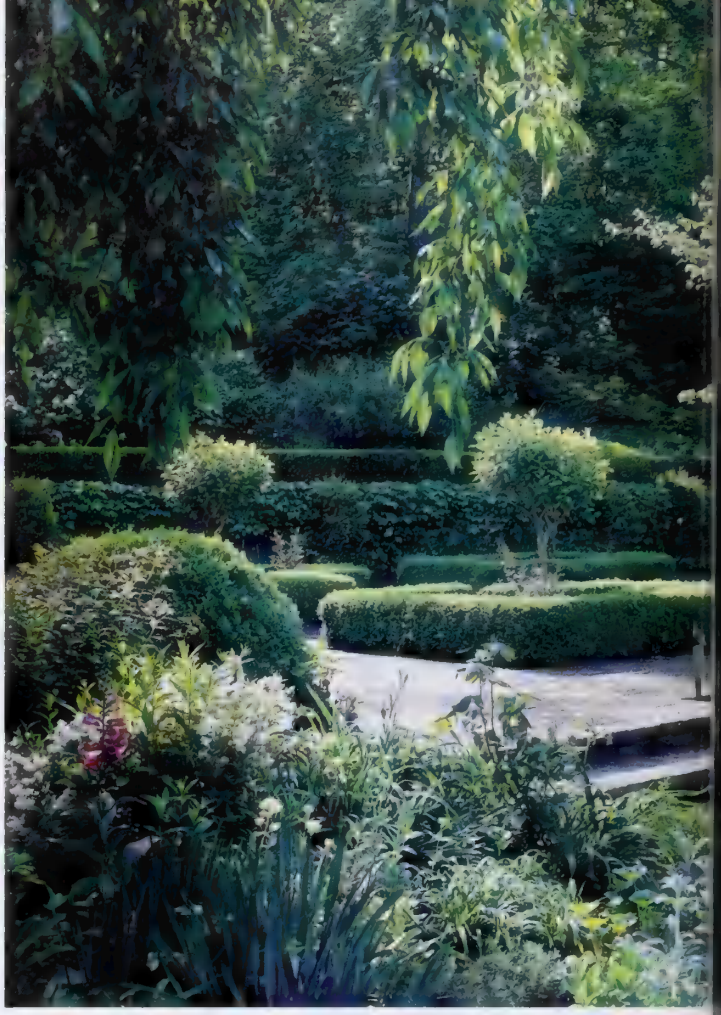






*In Ben Page's garden, tall arborvitae screens an entry hall, where he hopes visitors will shed all tension while admiring a pebble mosaic floor (inspired by a recent tour of Italian gardens); terra-cotta pots, and white bells of fringe tree overhead. Herringbone path leads past knot garden to fountain. Opposite: Locals cross the street to walk along Page's garden wall, where they hear the patter of his fountain and smell roses and citrus.*





*Set into the side of a hill, the Chickering Lane garden is an elegant display of green geometry. Clockwise from above left: Instead of creating a single overpowering vertical drop, Ben Page stepped the slope: An ivy-covered retaining wall with holly buttresses runs along the foot of a yew hedge. Seen from a grass entrance court, exuberant PeeGee hydrangeas play off the geometry of box-enclosed squares. From a grass oval near the gate, the pool and most of the garden remain hidden. The pool was inspired by the long reflecting pools of grand European gardens like Versailles.*









*Of the three gardens, the Gerald Place design is the least formal. Clockwise from left: Stone steps lead from the pool to a woodland area known as the Secret Garden. Just outside the gate, where roses climb the white-painted clapboard wall, a paved transition zone connects garage, garden, and house. Antique doorknob came from Brazil. The Secret Garden is tiny but informal; to keep it interesting, Ben Page says, "we made a very concerted effort to use varying plant forms, textures, and colors to lead your eye around."*





# PAINTERLY PATTERN

*Chuck Fischer usually creates unique scenic murals, but his new collection of fabrics and wallpaper is available to everyone*

By Jill Kirchner  Photography by Paul Whicheloe
Produced by Frouwkje Gilkey



*Sea Island Trellis paper by Brunschwig & Fils covers the walls. The line also includes an architectural trellis panel with an arched top. Wool sisal rug, ABC Carpet & Home.*



*A floor-to-ceiling folding screen covered in Kalaheo Botanica wallpaper conceals a Murphy bed; it echoes the sofa covered in the same print across the room. The narrow-backed spoon chair by the screen is late 18th-century English. The Ocho Rios palm print was used both for simple unlined curtains and the side chair's slipcover.*

**For more than a dozen years** he has labored behind the scenes for many of New York's top interior designers, executing Chinoiserie dining room murals and fantasy vistas. But now it's artist Chuck Fischer's turn in the spotlight. After seeing a boudoir he created for the Kips Bay Show House three years ago, Brunschwig & Fils invited him to develop a collection of fabrics and wallpaper designs. He drew on ideas gathered in his travels and studies to fashion fabrics based loosely on botanicals, but with a tropical bent: "They're not typical florals, but more exotic, with melons and pineapples," explains Fischer. Another refreshingly large-scale print features lush palm fronds, done collage style against a backdrop of leopardlike spots glazed with hints of gold.

Fischer's own apartment, shown here, served as design lab for his patterns. "I was pleased to discover that everything worked together so well," he reports. Against a creamy ground, the distinctive silhouettes of antique chairs and a graphic metal table stand out. There are numerous colorways in this group—in yellows, blues, and greens—all equally harmonious with their own kind. "My designs, I hope, are contemporary, though rooted in the traditional," says Fischer.



# HOT AND COOL BATHROOMS

*The gee-whiz techno-bath is being warmed up by the human, and occasionally even the humble. Fantasy too has wafted in, tapping this room's hard edge with a gentling wand, bestowing eccentric mosaic walls, harlequin floors, Oriental rugs, painted tubs*

By Carol Prisant



## Grotto Aura

Its stony surfaces awash in dappled, gauzy light, this Caribbean bath wants only tufts of moss to evoke a mysterious abandoned quarry. But mildew rather than moss would be growing here had designers Antonio Morello and Donato Savoie of Studio Morsa not used ipé wood for the shutters and ceiling. Heavy and durable, ipé is a Brazilian native that virtually drinks up excess water. And cement walls, monolithic partitions, and floors shed water nicely here as well—especially the floors. Waxed with oily coconut fiber, they have "the satiny sheen of a chicken bone," according to Morello. Favorite "noble" materials, like porcelain and nickel-plated brass, plus stylistically strong cements and woods, are illumined by Morsa-designed lighting—small incandescent bulbs that are framed in sandblasted stainless-steel and sunk into walls or placed to edge mirrors.



**French Bath** Inspired by the honeyed sunshine and the vintage baths of the south of France, this Belle Epoque–style room marries Gallic wit to Yankee know-how. Pierrot and a waggish Harlequin seem to have dressed the bath in diamond-patterned stained terra-cotta floor tiles (interspersed with the odd-color tile here and there for a painterly effect), in the tiny checked shades of the wall lights, and in the dainty "apron" worn by the vanity skirting the double sinks. Classic nickel-plated towel bars (above) may resemble older models, but unlike their predecessors neatly fit today's big towels. Paired medicine cabinets above the double sinks are modernized versions of early examples, too, while unobtrusive and thoughtfully positioned ceiling fixtures combine with sconces to light the room softly and functionally. Opposite, above left: The brushed-nickel finish of a hand-formed washbowl glimmers within the sleek polish of its marble surround. Opposite, above right: In a bay bathed with yellow sunlight, a droll footed tub stands against the wavelike motif of the wall tile's trim. Sheer striped window shades are edged in the same festive rickrack as the vanity, and French (of course) doors leading out to the garden have a trim of gathered cheers. Opposite, below right: The exterior of the tiled shower stall is sheathed in [illegible] slicing the otherwise slick ivory surface into textural strips. Across the way, an "as found" [illegible] nicely, adds a raffish note. All fixtures, fittings, and tiles by Waterworks.



## Elegantly Austere

The plain powder room in the house seen on the previous pages makes a very deep millennial bow to turn-of-the-century style. Plumbing then was straightforward. It looked like what it did—form followed function. The reproduction marble-topped sink here, for instance, stands solidly on foursquare metal legs, and the graceful gooseneck faucet proudly exposes the arched pipes where Cold and Hot make warm—a mechanism usually hidden beneath the sink. The period-style shiny white brick-shaped wall tiles (white was usually the only color available) have a handsome bevel and meet the chair rail in a flourish of molded tile border—an adaptation of an early pattern. Bevelled as well, the glass of the "swing" mirror above the sink is tightly framed in shiny nickel plate, tilting to capture light from an uncurtained window veiled by a crisp linen shade, and to accommodate primpers, too. Above and below the tile, for pale neutrality, the wall is covered in a retiring and classic white-and-beige stripe; the floor is worked in a small, and historically pure, marble mosaic—basically beige—with small green dots. The toilet seat is dark and authentically mahogany. All fittings, fixtures, and tiles by Waterworks.

PRODUCED BY CAROLYN SOLLIS PHOTOGRAPH BY PETER MARGONELLI



## Airy Artistry

South of San Francisco, architect Howard Backen of Backen & Gillam has designed a private and serene bathroom (near and far right) that is brilliantly lit both naturally and artificially. The space is a long, narrow corridor given extra loft by its high-vaulted ceiling and as much transparency as was architecturally possible by an entire wall of doors leading to the terrace. Thoroughly panelled in vertical-grain Douglas fir, walls and ceiling have a light coat of whitewash that softens their grain like a wispy blanket of morning fog. Although the sturdy yet somehow refined lavatory counter is the same Douglas fir, a clear, protective glaze gives it a different look. Above the counter, an extended bank of mirrors is set "on module" (that is, in matching proportion) with the French doors they face, and it reflects the cool north light beyond. Slender vertical lighting strips divide the mirror panes while providing super illumination. The dual porcelain sinks by Kohler are surrounded by [illegible] Italian gray marble, [illegible] and [illegible] by the hand-scribed ribbing [illegible] edge. The [illegible] of the antique [illegible] set (a treat for [illegible] encased in [illegible]

PRODUCED BY JODY THOMPSON-KENNEDY PHOTOGRAPHED BY CHRISTOPHER IRION







## Classic White

Most families that gleefully tear out a remodeled 1950s bath (complete with pink ceramic tiles and marbleized laminate countertops) are quick to replace it with the latest in sunken tubs and marble slabs. But the owners of this Long Island house and their designer, Ellen Roché, preferred a backward glance to the 1920s, when the house was built. And while only one of the original bathrooms remained intact, it was enough to cue in the rest. So Roché knew, for example, to retile the master bath's walls (above) in those accurate milk-white blocks. But matching trim pieces weren't available, and she had to substitute cream-color edgings—a practical solution, she says, that was also a wonderful surprise. Adding pattern on the wall above the tile is an embossed, of-the-period wallcovering—Anaglypta—painted white. Paired sinks are copies of old ones, impeccably reproduced. The destruction of that nasty pink laminate, however, left the room without counter space, so a vintage metal washstand was called into service for oddments and towels. Wood venetian blinds, period and practical, shade the window, and more lucky finds—the original metal cup-and-toothbrush holders and robe hooks—turned up. Sent out for a clean coat of nickel-plate, they returned, refreshed, to daily use.




## Cole Porter Class

With this bathroom at the Cancer Research Showhouse in Manhattan, designer Gail Green, in homage to Gotham's ultra-urbane Cole Porter, created "just one of those things" everybody longs for: a sophisticated spa. Not just anything goes here, but in the sitting room of her bath suite, a pair of Le Corbusier chairs (above) covered in terrycloth and black vinyl welting, certainly do. So does a Swedish Art Deco rug and the understated flash of the bathroom's mixed metallic-tile motif, seen here on both the pewter/bronze/stainless steel/copper/brass valance above the silk-curtained windows, and on the baseboard. A 1930s-style wall sconce, newly crafted of hammered pewter with a thick carved-glass shade, sheds its muted glow on granite stairs leading to the bathing platform, and a charcoal line drawing (sketched directly on the paint, then lacquered) is actually a copy of Jean Cocteau's portrait of Erik Satie. Opposite, above left: More than a few licks of jazz appear in the vanity area, where a highly populated hammered-brass mirror (not an Inferno scene—they all look happy) free-floats above the silvery wood. One could easily imagine Green's custom-designed modern Deco towels draped around the freshly showered neck of, say, Cary Grant just back from polo. Opposite below: Charcoal Fred and Ginger types Begin their Beguine on the stair leading to a tub with its own flat wall-mounted [illegible] and pewter sling-chair is black and white, as is this designer's entire tribute.



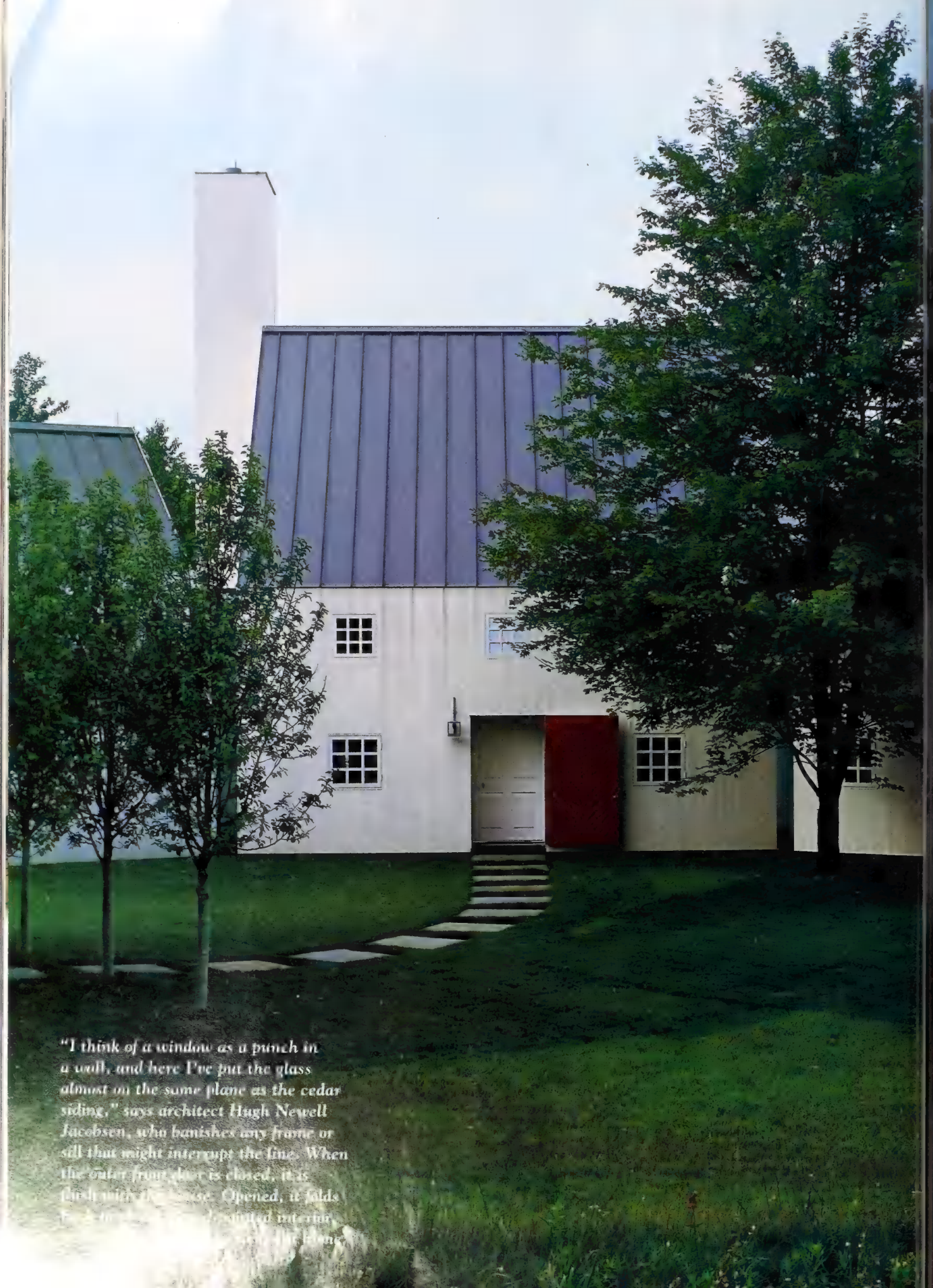




## Set in Stone

What do you do with a minuscule powder room under the stairs? Designer Celeste Cooper's clients were open to anything, and their Tudor Revival–style house offered little architectural assistance. They looked, therefore, to a middle-distant past—to the grottolike rooms encrusted in shells and stones that the 18th-century English built after their grand tours of Italy. "We did the craziest thing we could do," Cooper laughs. "We made a folly." But even a folly requires a plan. First, on a piece of wallboard laid on the floor, she drew a geometric design to scale, complete with dado, chair rail, and crown molding. Then she drove to the garden center and bought bagsful of grey, taupe, brown, and neutral pebbles. The contractor did the actual cementing of the pebbles to the wallboard (which had been made to fit the wall), grouted it, and affixed the finished mosaic to the waiting wall. An infinitesimal window, suited to the scale of the room, throws interesting shadows across its nubbly mosaic surface, while random-laid large-scale bluestone floors are grottoesque as well. Finishing touches were a cementlike sink pedestal that cups a metal bowl, and a small bronze table—the only furniture that could be squeezed into the room—for guest towels and soaps.

PRODUCED BY LISA QUEZADA PHOTOGRAPHY BY PETER MARGONELLI



*"I think of a window as a punch in a wall, and here I've put the glass almost on the same plane as the cedar siding," says architect Hugh Newell Jacobsen, who banishes any frame or sill that might interrupt the line. When the outer front door is closed, it is flush with the house. Opened, it folds back to reveal a second, painted interior door and the living*

# REFINING THE RUSTIC

*Architect Hugh Newell Jacobsen, who has been abstracting the vernacular down to its simplest form for decades, takes on the New England farmhouse with crisp and clean results*

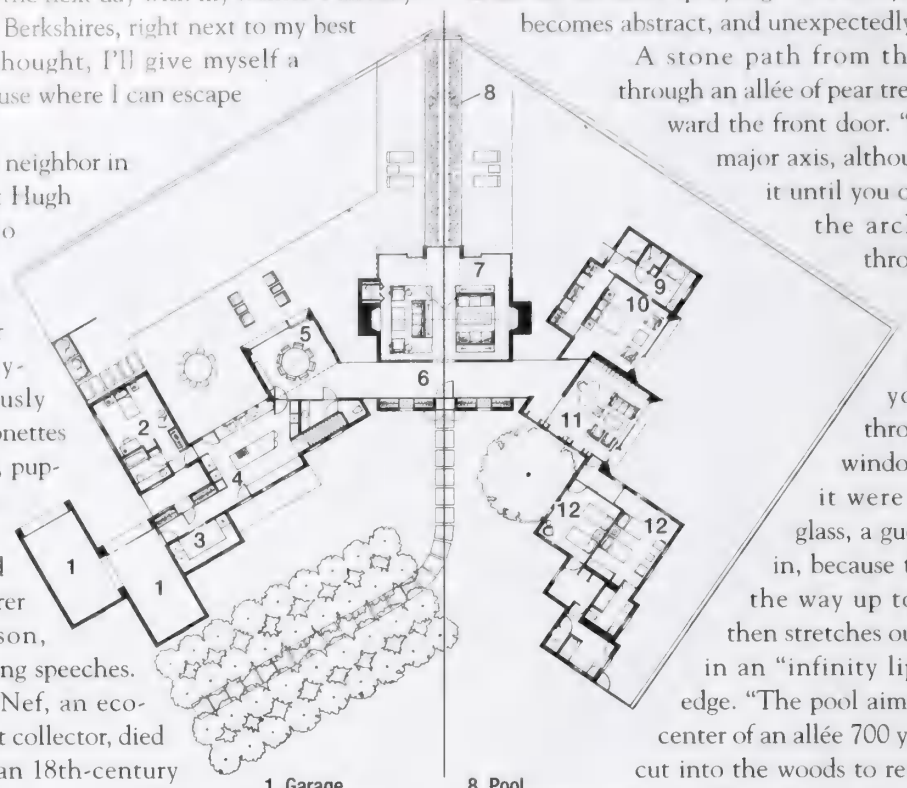
By Christine Pittel
Photography by Robert Lautman



your age?' I said, 'Why not?'" an 84-year-old Washington, D.C., resi- "I'm in good shape for my years. I can dance all night and still do 350 sit-ups the next day with my trainer. I already owned the land in the Berkshires, right next to my best friends. Suddenly I thought, I'll give myself a present and build a house where I can escape the summer heat."

So she called her neighbor in Georgetown, architect Hugh Newell Jacobsen, who had renovated an office for her when she embarked on her third career, as a psychotherapist. Previously Evelyn Nef made marionettes with her first husband, puppeteer Bil Baird, then traipsed round the world with her second husband, Arctic explorer Vilhjalmur Stefansson, writing books and giving speeches. Third husband John Nef, an economic historian and art collector, died in 1988, leaving her an 18th-century Georgetown house with a dazzling Chagall mosaic in the garden.

"I told Hugh I didn't have as much time as most clients, and ten days later he handed me the plan and a model," says Nef. "I was instantly enchanted. You can't tell an artist how to paint a picture, and I knew I'd be better off if I didn't tell Hugh much more than 'Build me something marvelous!'"



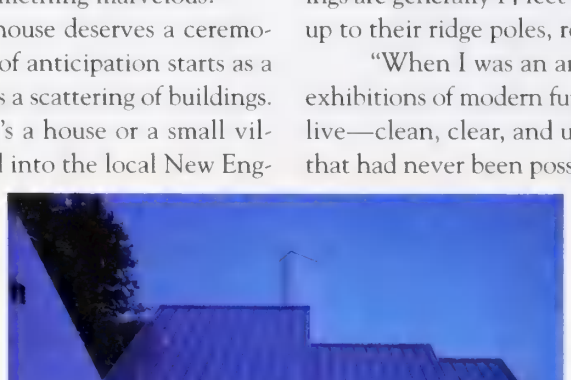

1. Garage
2. Maid's room
3. Laundry
4. Kitchen
5. Dining
6. Entry
7. Living room
8. Pool
9. Master bath
10. Master bedroom
11. Library
12. Guest bedroom

Jacobsen believes that every house deserves a ceremonious entrance. Here the drumbeat of anticipation starts as a guest turns up the driveway and spots a scattering of buildings. "At first you're not sure whether it's a house or a small village," says the architect, who tapped into the local New England farmhouse tradition for his forms. A century or two ago, the typical house and its outbuildings were linked together against ice and snow. In this latter-day example, Jacobsen conceives each room as a separate pavilion, asymmetrically aligned into a "Swiss-army-knife plan," as he puts it, that does not overwhelm the landscape. Then he strips away extraneous detail like overhangs, shutters, window casings, and corner-boards. "I took off all the shadows," he explains. Jacobsen reduces each shape down to the basic Monopoly set house that he has been playing with for years. The familiar becomes abstract, and unexpectedly intriguing.

A stone path from the driveway leads through an allée of pear trees, then swerves toward the front door. "Now you're on the major axis, although you don't know it until you open the door," says the architect. "You step through the gallery into the living room, where the ceiling soars 28 feet and you look straight through an 18-by-7-foot window into the pool." If it were not for the plate glass, a guest could dive right in, because the water comes all the way up to the window and then stretches out in back to vanish in an "infinity lip" with no visible edge. "The pool aims straight down the center of an allée 700 yards long, which we cut into the woods to reveal the mountains beyond," says Jacobsen.

This master of manipulation loves to toy with scale, which is one reason why a house that appears to be two stories high on the outside turns out to be only one story high inside. The upper windows are actually perched at clerestory levels, and the space feels enormous since the ceilings are generally 14 feet high. The main rooms rise all the way up to their ridge poles, reiterating the Monopoly form inside.

"When I was an art student in the 1920s, I saw the first exhibitions of modern furniture and thought, this is the way to live—clean, clear, and uncluttered," says Nef. "But somehow that had never been possible before. First I was book-poor and living with hand-me-downs, then later I was surrounded by beautiful antiques." Now her new house has given Nef the rare opportunity to start from scratch. In the library, when she looks up from the autobiography she is writing for Knopf, she can appreciate the three-dimensional pleasures of space, light, and air—the look she admired seventy years ago.

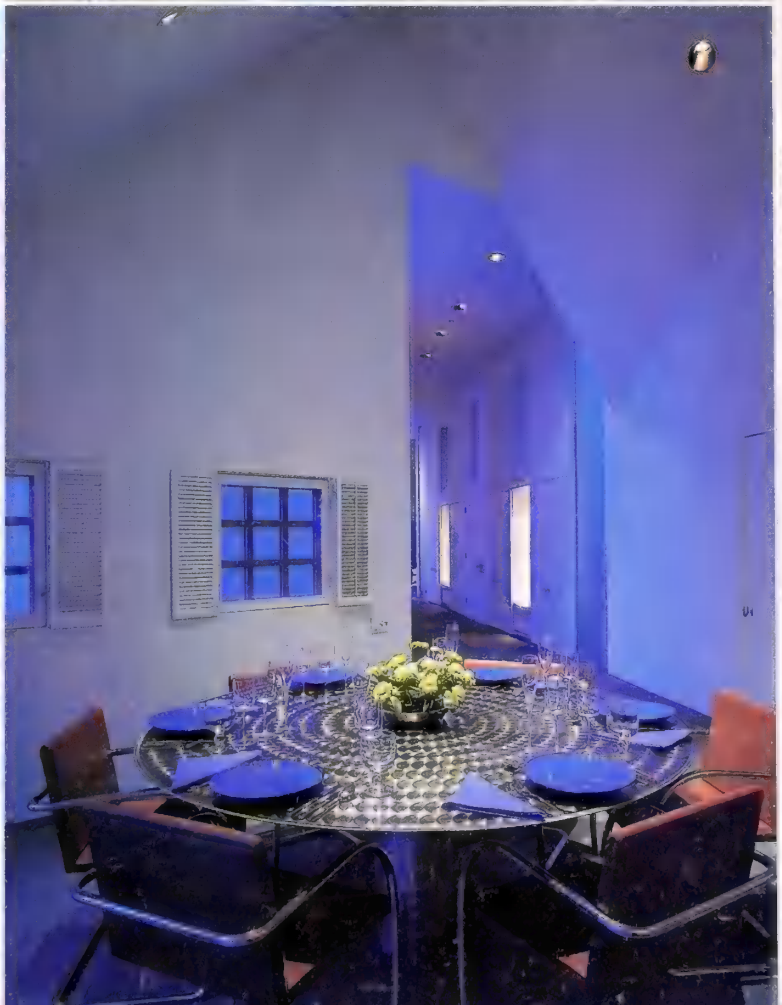


*A wide gallery shown in plan (top) connects the two main wings of the house and runs from the dining room to the library (seen at left, above). Opposite, clockwise, from top left: Two planes of glass abut in a favorite Hugh Jacobsen ploy, dissolving the corner in the living room. Twin fireplaces face each other, bathed in light from the 18-foot-high windows bordering the pool. Jacobsen cleverly inverts the house, creating an interior streetscape with shutters on the windows facing the stainless-steel dining room table burnished in concentric circles. All the paintings in the house are by Nef, including the specially commissioned pieces on either side of the door leading to the living room.*











*...the ... glass. The standing seam aluminum roof echoes the color and proportion of the gray stone bordering the black pool. The nine-paned window at the far left, located right over the master bathroom tub, turns opaque at the push of a button.*

FOR MORE DETAILS, SEE DEALER INFORMATION

*Playing footloose with tradition, Jacobsen takes the dorm*



*ndow and inflates it, dropping it straight to the ground*

# FURNITURE'S NEW VOYAGER

*Visiting sites on the style map as far-flung as Asia and the Caribbean, David Chu creates built-in eclecticism in a Nautica home collection*

By Jill Kirchner  Photography by Tom McWilliam  Produced by Sarah Kaltman Cantor







**First there was Ralph Lauren**, then Calvin Klein, and now Nautica's David Chu. He is the latest fashion designer to transform his line into a lifestyle by expanding into the home, first with bed linens and now with a well-priced collection from Lexington Furniture. Chu, a world traveler, mixed and matched elements from the Far East, British India, and plantation Caribbean. Nothing is a strict reproduction. He pumps up the volume on classics like a British Colonial settee or an English club chair by enlarging the proportions, mixing the woods, choosing unexpected upholstery like leather or velveteen, and adding muscular texture with roping and bark finishes. "These eclectic pieces are designed to offer people options," says Chu.

In a house designed by Peter Cook, the furnishings are paired with accessories of equally bold scale and texture, and the solid-color upholstery is enlivened with geometric rugs and bright patterned pillows. Ticking stripes are mitered to form bull's-eyes; flanges and broad satin bands put a gloss on basic fabrics.

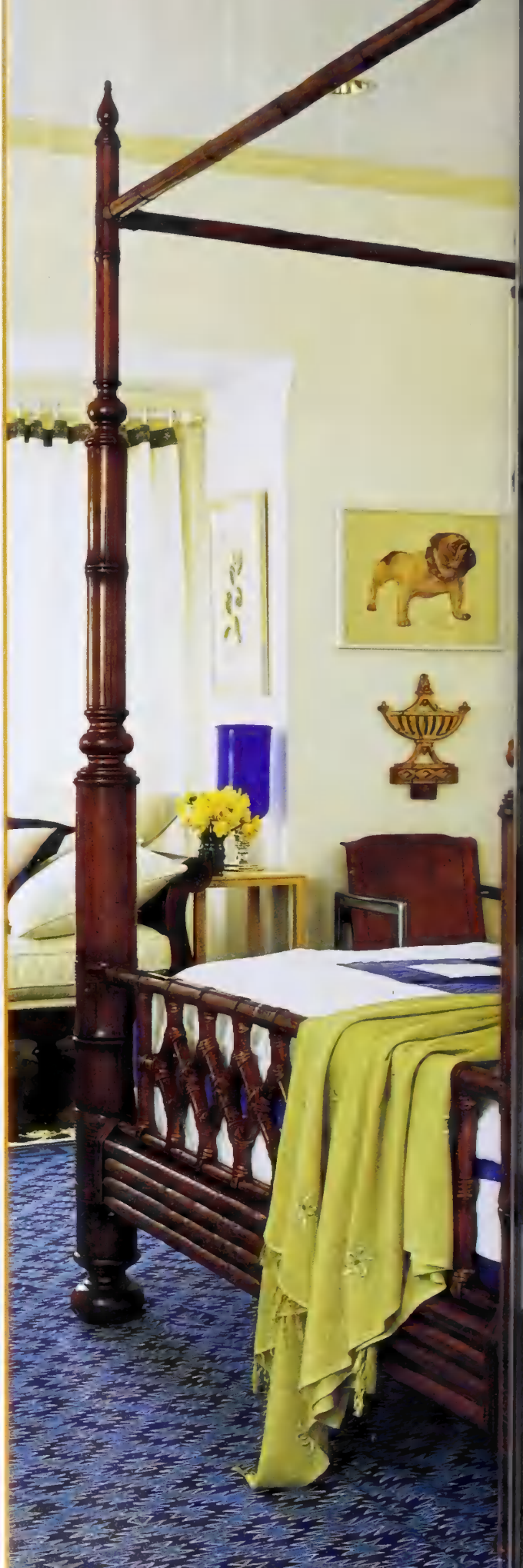


*French doors (left) frame the bold silhouettes of rustic urns from Rooms & Gardens atop pedestals from James Hepner. The roping on the Nautica sofa is echoed in the jagged lines of a 1940s coffee table from Amy Perlin. Nautica leather club chairs, planter's chair, bookcase, and round pedestal table. Elizabeth Eakins hooked rug. Silkscreen above bookcase, David Winter. Pillow fabric: stripe, Chelsea Editions; print, Etro; corduroy velvet, Schumacher. Top: Nautica's marble-topped console table and X-back chairs show clean-lined carved detail. Libra lamp by Sally Sirkin Lewis at J. Robert Scott; Chinese tray from Global Table. Above: Nautica's campaign-style desk has a portable look juxtaposed with an overscaled wing chair.*



*On a sunporch (above), Nautica's teak bench and chair offer outdoor durability with indoor-worthy styling. Rope-trimmed tables by Nautica, wicker and turquoise leather chairs from Treillage. Matelassé bench cushion fabric, Hinson; blue pillow fabric, Waverly. Below: An elegant daybed is lavished with pillows. Ticking stripe pillow cloth, Agnes Bourne. Cobalt hurricane lamp, John Rosselli. Flanged taffeta pillow fabric, Decorators Walk. Curtain fabric, Covington. Right: Nautica's canopy bed with its Far Eastern accent is balanced by the simplicity of Nautica bed linens and antique Marseilles spread from Paula Rubenstein. Josef Hoffmann nesting tables from Troy. The blues get bolder in an antique dhurrie rug from Mark Shilen. Bed curtain fabric, Kirk Brummel. White ceramic lamps, Jonathan Adler; turquoise vase, Gordon Foster. Green pashmina throws, Sanders Home. Sailor and bulldog prints, Laura Breyer.*







# IN THE PINK

*Salmon, the most popular fish in restaurants ac*

*celebrated seafood restaurant Oceana, for his favorite cooking techniques for*

By Jane Ellis  Photography by Quentin Bacon





## POACHED

*A perfect warm-weather dish, poached salmon is best at room temperature. The secret to superior taste is to poach the fillets in a delicate court bouillon—in this case merely water, salt, and lemon. Cook very slowly in barely simmering liquid that has just a bubble or two escaping from time to time. Serve the fish on tomato slices with crisp salad greens, accompanied by a pale green tartar sauce fragrant with dill, parsley, and chives. Toast points or new potatoes can make it a substantial dish.*

## ROASTED

*By first pan-roasting, and then oven-roasting, you can give salmon fillets a crisp skin and moist, rich flesh. Brush the skin with butter and sauté in a skillet skin-side down. When the butter begins to caramelize, transfer the fish to a hot oven for five minutes. Israeli couscous mixed with al dente vegetables provides a crunchy bed for the robust fillets. Drizzle a cucumber-yogurt sauce around the plate for a refreshing counterpoint. Best straight from the oven, roasted salmon can also be made ahead and served at room temperature.*

*erica, is also the cook's best friend. We asked Rick Moonen, chef of Manhattan's orful and versatile fish. Here's a winning quartet with accompaniments that sing*





## GRILLED

*Although salmon fillets can be grilled in an oven broiler, a charcoal or wood fire will add great smoky flavor to the fish. First salt and pepper the fillets, then brush with a blend of chopped cilantro and olive oil. Once seared, the fillets are partnered with roasted corn salsa with tomatoes, onions, and basil. A salad of arugula adds a pleasing peppery crunch.*

## CURED

*Like gravlax, most cured salmon is made with a dry cure of salt, sugar, and dill, or with vodka and caraway seeds. Here a wet marinade that combines onion juice, salt, sugar, and dill sweetens the fish. Cured salmon is a good party dish; it is easy and is prepared ahead. Spicy roasted black bean cakes and a sauce of chopped cilantro and crème fraîche add complimentary textures and tastes. A spoonful of onion relish adds a final sweet note.*

### COLD POACHED SALMON WITH GREEN TARTAR SAUCE

*Recipes from Rick Moonen, executive chef, Oceana, New York City*

**1 lemon, cut in half**
**4 tablespoons kosher salt**
**4 7-ounce salmon fillets, ¾ to 1-inch at the thickest part, with skin intact**
**4 thick slices each of red and yellow tomatoes**
**Salad greens**
**Green tartar sauce, recipe follows**

Add 8 cups water, lemon, and salt to a stockpot. Place over high heat and bring to a rapid boil. Reduce heat to medium and simmer for 5 minutes. Reduce heat further so that bubbles barely move on the surface. Add fillets skin-side up. Water should just cover the skin. Poach for 6 minutes. Fillets will be slightly undercooked. Cook 2 more minutes for well-done fillets. Remove fillets with a slotted spatula and place on a platter skin-side up. Dampen a double thickness of paper towel with the cooking liquid and cover fillets. Cool.

Divide red and yellow tomatoes and salad greens among 4 dinner plates. Remove paper towel and skin from the tops of fillets. Place fillets over tomatoes. Add a generous spoonful of tartar sauce to each plate. Serves 4.

### GREEN TARTAR SAUCE

*Make tartar sauce one day ahead.*

**½ cup cornichons**
**⅓ cup capers**
**3 medium shallots, peeled and roughly chopped**
**1⅓ cups mayonnaise**
**1 teaspoon Dijon mustard**
**3 heaping tablespoons chopped dill**
**4 heaping tablespoons chopped chives**
**4 heaping tablespoons chopped parsley**
**2 teaspoons fresh lemon juice**
**1 teaspoon freshly ground black pepper**
**½ cup olive oil**

Place cornichons, capers, and shallots in a food processor fitted with a metal blade. Process for 3 seconds. Add mayonnaise, mustard, dill, chives, parsley, lemon juice, and pepper. Process until blended. With machine running, slowly add oil through feed tube. Transfer sauce to a bowl. Cover and refrigerate overnight. Makes about 3 cups.

### PAN-ROASTED SALMON WITH ISRAELI COUSCOUS SALAD

**1 tablespoon olive oil**
**Kosher salt**
**4 7-ounce salmon fillets, ¾ to 1-inch at the thickest part, with skin intact**
**2 teaspoons melted unsalted butter**
**Israeli couscous salad, recipe follows**
**Cucumber yogurt sauce, recipe follows**

Heat a 10-inch ovenproof skillet over high heat until hot, about 2 minutes. Add olive oil and rotate pan to completely cover surface. Heat pan until almost smoking. Lightly salt each fillet. Brush skin side with butter. Add fillets, skin-side down. Shake pan to be sure fillets are not sticking. Cook until skin is crisp, about 3 minutes. Transfer pan to a preheated 450°F oven. Roast fillets to medium, about 5 minutes.

Evenly divide and mound couscous salad in the center of 4 warmed plates. Surround each salad with cucumber sauce and top with a fillet. Serve immediately. Serves 4.

### ISRAELI COUSCOUS SALAD

**½ cup fresh corn kernels (cut from the cob or from frozen cobs thawed to room temperature)**
**½ cup fresh peas**
**⅓ cup ¾-inch pieces of haricots verts**
**½ cup Israeli couscous**
**6 tablespoons butter**
**1 tablespoon diced garlic**
**1 tablespoon diced shallot**
**½ cup ¾-inch-long thin slices of red and yellow bell peppers**
**½ cup ¾-inch-long thin slices of red onion**
**1 teaspoon fresh thyme leaves**
**2 tablespoons fresh chopped chives**

Blanch corn, peas, and haricots verts separately in a pot of boiling salted water for about 1 minute each. Drain each vegetable and place in separate bowls of ice. Set aside.

Cook couscous according to package directions. Drain and transfer to a bowl of ice.

Heat butter in a sauté pan over medium heat. Add garlic and shallots and cook until translucent, stirring occasionally, about 4 minutes. Add peppers and onions. Cook, stirring frequently, until soft, about 4 minutes. Drain corn, peas, and haricots verts. Add to pan and stir, about 1 minute. Stir in thyme. Cook until vegetables are heated through. Drain couscous. Stir in couscous and chives. Cover pan and keep warm over low heat until ready to serve. Makes about 7 cups.

### CUCUMBER YOGURT SAUCE

**1 English cucumber, peeled, center cored, and thinly sliced**
**2 cups plain yogurt, drained in a cheesecloth-lined strainer for approximately 4 hours**
**½ cup chopped scallions, white and green parts**
**⅓ cup roughly chopped fresh dill**
**Kosher salt and freshly ground black pepper**

Place half of the cucumber, yogurt, scallions, and 4 tablespoons dill in a food processor fitted with a metal blade. Process until smooth. Transfer sauce to a mixing bowl. Fold in remaining cucumber and dill. Add salt and pepper to taste. Keeps about 10 days refrigerated. Makes about 3 cups.

### GRILLED SALMON WITH ROASTED CORN AND TOMATO SALSA

*Wipe grill rack or broiler pan with vegetable oil. Preheat grill or broiler until very hot before cooking.*

**Kosher salt and freshly ground white pepper**
**4 6-ounce salmon fillets, ¾-inch at the thickest part, skin removed, and boned**
**1 tablespoon chopped fresh cilantro leaves**
**⅓ cup olive oil, plus additional for grill**
**Roasted corn and tomato salsa, recipe follows**

Lightly salt and pepper fillets on both sides and place in a glass dish. Mix cilantro and olive oil in a bowl and brush over fillets. Cover dish with plastic wrap. Set aside at room temperature for 20 minutes to 1 hour.

Brush preheated grill surface lightly with olive oil. Place fillets on grill. Cook 2 minutes per side. Fillets will be medium rare.

Divide salsa among 4 dinner plates. Place a fillet on top of each. Serve immediately. Serves 4.

### ROASTED CORN AND TOMATO SALSA

*Wipe grill rack or broiler pan with vegetable oil. Preheat grill or broiler until very hot before cooking.*

**5 ears fresh corn, husks peeled down to stem, silk removed and husks closed tightly around corn**
**5 cups assorted yellow pear and red currant tomatoes, cut in half and juices reserved**
**2 red onions, peeled and thinly sliced**
**½ cup fresh basil, julienned**

*(Continued on page 160)*




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Continued from page 156

# highlights

## CALENDAR OF EVENTS

## MAY

### KIPS BAY DECORATOR SHOW HOUSE

**New York, NY**
**May 5-27, 1998**

The country's most exciting Show House will be celebrating its twenty-sixth anniversary. For more information, call 718-893-8600.

### CARMEL GARDEN SHOW

**Sponsored by House Beautiful and LINCOLN**
**Quail Lodge Resort and Golf Club**
**Carmel, CA**
**May 1-3, 1998**

Three days filled with expert advice and gorgeous displays on how to extend interior style and elegance to the garden. For more information and tickets, please call 408-625-6026.

### BREAKFAST AT FORTY ONE MADISON

**Spring New York Tabletop Show**
**May 4, 1998**

*House Beautiful* and Forty One Madison host an executive roundtable on The Luxury Market. Trade only. Call 212-903-5010.

### ENTERTAINING WITH GREAT STYLE

**Boston Design Center**
**Boston, MA**
**May 21,1998**

Join *House Beautiful* for an afternoon filled with fabulous new ideas on stylish entertaining. Guests will also have the opportunity to test drive a CHRYSLER, and receive a complimentary *House Beautiful* design book. To receive an invitation, please call 212-903-5010.

### DESIGN CELEBRATION

**Your Connection To Home Furnishings**
**High Point, NC**
**June 5-6, 1998**

High Point opens its showrooms to the public for the first time! Join *House Beautiful* and the Carolina Chapter of American Society of Interior Designers for a Sunday series of [illegible] and the showrooms.

- 2 tablespoons lemon thyme
- ½ cup extra-virgin olive oil
- ⅓ cup champagne or white wine vinegar
- 2 tablespoons lemon zest
- Juice of 1 lemon
- Salt and freshly ground black pepper

Roast corn directly on preheated grill. Turn husks until they are a deep brown all over, about 6 to 8 minutes. Remove from grill. When cool enough to handle, peel husks down to stems and snap off. Lay ears flat on a cutting board and cut kernels off cobs with a sharp knife. Place in a bowl. Scrape with the dull side of a knife any remaining bits of corn and release the sweet milk into the bowl. Add tomatoes, juices, onions, basil, thyme, olive oil, vinegar, and lemon zest. Mix thoroughly. Add lemon juice, salt and pepper to taste. Cover bowl with plastic wrap. Set aside at least 1 hour before serving. Salsa should be eaten the day it is made. Makes about 8 cups.

#### CURED SALMON AND SPICY BLACK BEAN CAKES

- Wet marinade, recipe follows
- 10 to 12-pound salmon, cut into 2 fillets (have fishmonger clean and remove head, skin, fat, and pinbone)
- 1 cup chopped fresh dill
- Spicy black bean cakes, recipe follows
- Onion relish, recipe follows
- Cilantro cream, recipe follows

Place one-quarter of marinade in a large glass dish. Lay both fillets side-by-side, belly-side down in the dish. Pour remaining marinade over top. Fillets should be just covered by marinade. Cover with plastic wrap and weigh with a heavy platter that just fits inside dish. Refrigerate for 2 days. Shake dish once after 24 hours to distribute marinade evenly.

Remove fillets from dish. Dry with paper towels. Evenly cover belly side with dill. Wrap each fillet tightly in plastic. Refrigerate overnight. Remove fillets from refrigerator and discard plastic. Place belly-side up on a carving board. With a sharp knife, start at the tail end and cut even and thin slices on the diagonal.

Arrange on each dinner plate 3 or 4 slices of cured salmon, 3 spicy bean cakes, 3 tablespoons onion relish and a generous tablespoon of cilantro cream. Serves 12.

#### WET MARINADE

- 7 red onions, peeled and quartered
- 2½ cups kosher salt
- 1½ cups sugar
- 1 teaspoon freshly ground white pepper
- 2 cups chopped fresh dill

Place onion quarters in a food processor fitted with a metal blade. Process until onions are liquefied, about 1 minute. Pass through a strainer into a bowl and reserve liquid. Discard solids. Stir in salt and sugar. Add pepper and dill and blend thoroughly.

#### SPICY BLACK BEAN CAKES

- 1½ pounds black beans, soaked overnight
- 1 cup finely diced onions
- 2 strips bacon
- 1½ teaspoons sugar
- 3 cloves garlic, peeled
- Salt
- ½ cup chopped scallions
- ½ cup chopped fresh cilantro
- 1 tablespoon whole cumin seeds, toasted and finely ground
- 1 tablespoon chili powder

Drain black beans. Place beans, ⅓ cup onions, bacon, sugar, garlic, and salt to taste in a large saucepan. Cover with water and simmer until beans are soft, about 1½ hours. Drain. Purée in a food processor. Place in a bowl. Stir in remaining onions, scallions, cilantro, cumin, and chili powder.

Using two teaspoons, scoop up a spoonful of bean mixture; with the other, smooth mixture into an egg shape. Place on a parchment-lined baking sheet. Repeat process with remaining mixture.

Toast cakes in a preheated 350°F oven until crisp on the outside, about 5 minutes. Makes about 36 to 40 cakes.

#### ONION RELISH

- 3 tablespoons olive oil
- 5 large white onions, peeled and diced
- 4 serrano chili peppers, seeded and finely diced
- 2 red peppers, seeded and finely diced
- ½ cup superfine sugar
- ½ cup champagne or white wine vinegar

Heat oil in a sauté pan over medium heat. Add onions and cook until translucent. Do not brown. Add peppers and continue to cook for about 5 minutes, stirring constantly. Add sugar and vinegar and reduce liquid until almost dry. Remove pan from heat. Cool. Place in an air-tight container. Refrigerate. Relish will keep 1 week refrigerated. Makes about 3 cups.

#### CILANTRO CREAM

- 1 cup crème fraîche
- ½ cup chopped cilantro leaves

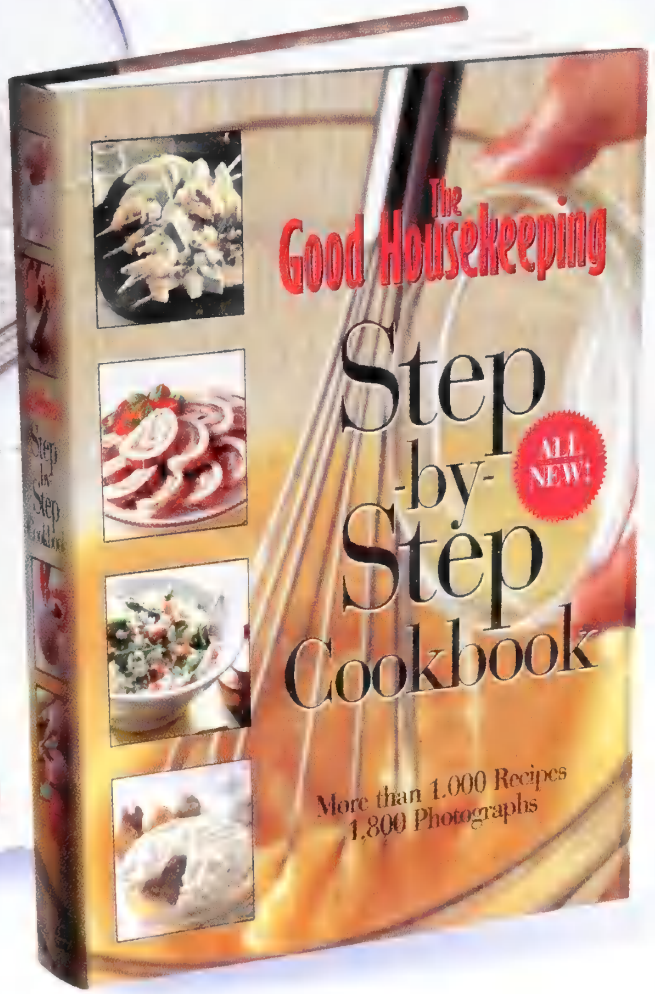
Mix crème fraîche and cilantro together. Makes about 1½ cups. ■

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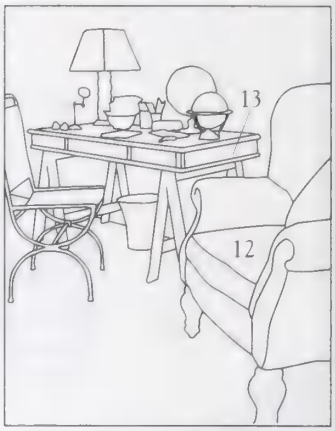
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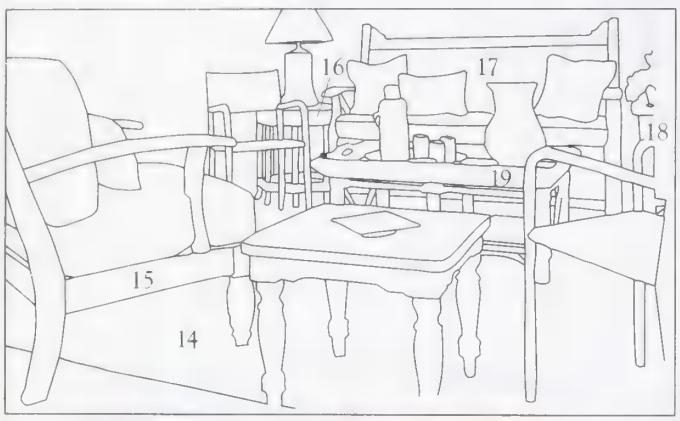
EACH ISSUE OF HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail stores. The items in this month's feature are numbered in the drawings below. For further information about the companies and/or stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 220. Or mail in the coupon. This service is available nationwide, seven days a week. Information about merchandise featured in this issue is obtainable to July 1, 1998. All prices are approximate suggested retail.

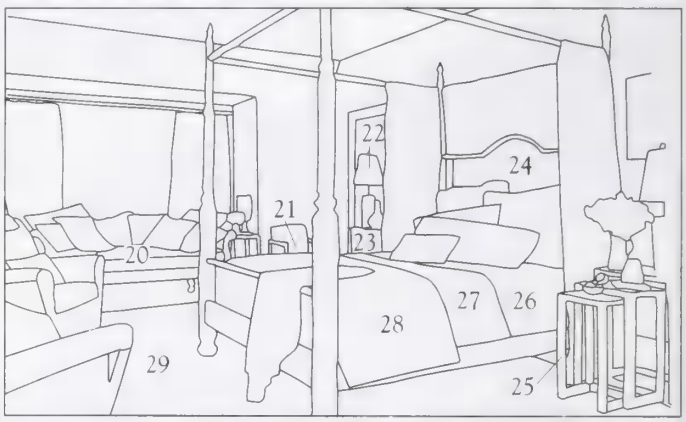









## FURNITURE'S NEW VOYAGER

**Pages 150 to 153**

1. Walnut table, Troy—$515
2. Leather chair, Nautica, Lexington Furniture—$1,800
3. Lamp table, Nautica, Lexington Furniture—$400
4. Willow basket, Troy—$145
5. Center table, Nautica, Lexington Furniture—$1,000
6. Bookcase, Nautica, Lexington Furniture—$1,000
7. Sofa, Nautica, Lexington Furniture—$1,810
8. Tight-back chair, Nautica, Lexington Furniture—$1,100
9. Rug, Elizabeth Eakins—$19,440
10. Side chair, Nautica, Lexington Furniture—$1,450
11. Console, Nautica, Lexington Furniture—$1,800
12. Wing chair, Nautica, Lexinton Furniture—$450
13. Desk, Nautica, Lexington Furniture—$600
14. Mat, Troy—$375
15. Chair, Nautica, Lexington Furniture—$1,240
16. Glass lamp table, Nautica, Lexington Furniture—$500
17. Bench, Nautica, Lexington Furniture—$1,200
18. End table, Nautica, Lexington Furniture—$750
19. Cocktail table, Nautica, Lexington Furniture—$900
20. Lounge sofa, Nautica, Lexington Furniture—$2,900
21. Armchair, Richard Schultz—$1,725
22. Lamp, Barneys—$430
23. Chest, Nautica, Lexington Furniture—$750
24. Bed, Nautica, Lexington Furniture—$2,400
25. Nesting tables, Troy—$1,854/set of 4
26. Queen-size sheet set, Nautica Home—$190
27. Marseilles blanket, Paula Rubenstein Ltd.—$345
28. Queen-size quilt, Nautica Home—$140
29. Rug, Mark Shilen Gallery—$12,500

Fill out the coupon and circle the numbers that correspond to numbered items in schematic drawings. Information for items in the May issue is available to July 1, 1998. Please allow 30 days for processing. This House Beautiful reader service is free.

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Friskies

Here is a list of products and other resources for this month's features. Unless otherwise noted, approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail store; (T) Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor.
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more details, see Reader Information for "Once More With Feeling," page 120.

**52 HOUSES FOR THE NEXT MILLENNIUM** *Architects:* **Booth/Hansen & Associates,** 555 S. Dearborn St., Chicago, IL 60605; 312-427-0300. **James Cutler Architects,** 135 Parfitt Way SW, Bainbridge Island, WA 98110; 206-842-4710. **Peter Forbes & Associates Architects,** 70 Long Wharf, Boston, MA 02110; 617-523-5800.

**76 SHOGUN WEDDING** **Mielparque Nikko Kirifuri,** 1535, Kirifuri-kogen, Nikko-shi, Tochigi-ken, 321-1421, Japan; 011-81-288-50-1212; fax: 011-81-288-50-1213.

**78 FRUITS OF HER LOOM** *Designer:* **Zoe Hope,** Unit 7 Cockpit Yard Workshops, Northington St., London WC1N 2NP; 011-44-171-813-3034.

**80 TRUE COLORS** *Color Palettes* by Suzanne Butterfield, Clarkson Potter, 1998, $40—Books Now; 800-BOOKS-NOW, ext. 1108. *Paints and color swatches, from top:* #DKC-16, #DKC-7, #DKC-12—The Donald Kaufman Color Collection (R); 800-977-9198.

**84 YOUNG TALENT** **Parsons School of Design,** Furniture Dept., 2 W. 13 St., New York 10011; 212-229-8918.

**92 LEADING MAN** **Arche stool/nightstand,** 15¾" sq., 17¾" h., $590; **Charlotte chair in linen,** 31½" h., 17¾" w. 20½" d., $895; **Poème bookcase** #31½" h., 27½" w. 20½" d., $2,835; **Flavio lamp,** 34"-54"adjustable, $690—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800.

**100 PLAY IT AGAIN** **Klavierhaus,** 43 W. 64 St., New York 10023; 212-873-3083. *Monk, Nocturne No. 6,* by John Diebboll, 22" x 36", $425. Contact Sandy Davis at Klavierhaus.

**106 DOWN-HOME MODERNE** *Pages 106 to 113: Designer:* **Emily Summers,** Emily Summers Design, 4319 Oak Lawn Ave., Dallas, TX 75219; 214-559-3669. *Architect:* Bruce Bernbaum, 4310 Westside Dr., Dallas, TX 75209; 214-521-4531. *Lighting designer:* Barbara Bouyea, Bouyea & Assc. Inc. 3811 Turtle Creek Blvd., Dallas, TX 75219; 214-520-6580. *Entrance foyer:* **Stair rail**—Emily Summers Design, see above. **Railing fabrication**—Pettigrew's Custom Iron & Metals; 214-637-1494. **Carpet on staircase,** Belvedere/Balfour, custom—Hokanson (R,T), 5120 Woodway, Houston, TX 77056; 713-621-6609. *Library:* **Draperies,** Brabant, #03 flax—Randolph & Hein, Inc. (T); 415-864-3371. **Chinese carpet; bronze and glass table,** the Khan Collection—Karl Kemp & Associates, Ltd. (R,T), 29 E. 10 St., New York 10003; 212-254-1877. *Living room:* **Tub chair; sofa; console table; fireplace**—Emily Summers Design, see above. **Tub chair fabrication and upholstery**—Daubitz & Son Upholstery (R,T), 914 Pollard St., Dallas, TX 75208; 214-748-3551. **Fabric on tub chair,** Great Plains, Tiny Rivulets, #1504/01—Holly Hunt, Ltd. (T); 312-661-1900. **Fabric on sofa,** R. Thorp, Carrara, linen velvet, #T43952, cream—Decorators Walk (T); 212-319-7100. **Coffee table**—Malmaison Antiques (R), 253 E. 74 St., New York 10021; 212-288-7569. **Coffee table,** Warmara Bench, by Christian Liaigre; end table by Christian Liaigre for Holly Hunt—HXVIII (T); 312-644-1844. **Rug,** Savonnerie—Stark Carpet (T); 212-752-9000. **Fabric on side chairs and pillows,** Metropolitan, #89141-L, rust—Brunschwig & Fils, Inc. (T); 212-838-7878. **Terra-cotta urn**—Robert Altman (T); 212-832-3490. **Écart chair,** by Jean-Michael Frank, special edition—Pucci International Ltd. (R,T), 44 W. 18 St., New York 10011; 212-633-0452. *Informal dining area:* **Fabric on chairs,** Elysee, silk, #A6-601-14, emerald—Christopher Norman, Inc. (T); 212-644-4100. **Artwork,** photograms by Adam Fuss—Alan Koppel Gallery (R), 875 N. Michigan Ave., Chicago, IL 60611; 312-640-0730. *Bathroom:* **Mirror and frame**—24FPS (R,T), 501A Second Ave., Dallas, TX 75226; 214-824-2400. *Master bedroom:* **Fabric on** French chair and footstool, Nomi, Monaco; **fabric on chair back and pillows,** Capri, #1903—Boyd Levinson (T); 214-698-0226. **Rug,** VanBesouw, #5401-2—Interior Resources (T); 214-744-5740. **Headboard,** custom—Emily Summers Design, see above. **Fabric on headboard,** Monkwell, #MF 5261, Union Cloth linen, color 1—Lee Jofa (T); 800-453-3563. **Fabric on sofa and chair,** Napa chenille, #955250, greige—Lee Jofa; see above. **Arbus X stool**—Patrick Fourtin, 6 place de Valois, Paris 75001; 011-40-10-17-87. **Chairs** by Philippe Hurel—Profiles (T); 212-689-6903. **Fabric on chairs,** Napa Chenille, #955250, greige—Lee Jofa, see above. *Guest bedroom:* **Round coffee table,** Luna, #805, finish #004—Saladino Furniture, Inc. (T); 212-752-2440. **End table** by Eero Saarinen; **horseshoe chairs**—Arkitektura (R,T), 96 Greene St., New York 10012; 212-212-334-5570. **Fabric on horseshoe chairs,** taffeta, #08426, turquoise; welt, #08412—Green Bailey & Griffin, Inc.(T); 215-836-4350. **Desk chair,** by Arne Jacobsen, #3117—ICF Unika Vaev USA (M), 10 Maple St., Norwood, NJ 07648; 201-784-0200. **Fabric on desk chair,** Sahco Hesslein, #14704, fresco; **fabric on loveseat,** Diplomat—Bergamo Fabrics, Inc. (T); 212-888-3333. **Table lamp** by Philippe Hurel—Profiles, see above. **Drapery fabric,** linen scrim by Peter Fasano, #LV5, leaves—George Cameron Nash (T); 214-744-1544.

**114 MEADOW BROOK FARM** *Pages 114 to 119: Designer:* **Paula Perlini, Inc.,**165 E. 35 St., New York 10016; 212-889-6551. *Library:* **Upholstered armchair**—Ronald Jonas Interiors (T); 212-685-5610. **Fabric on upholstered armchair,** Colefax and Fowler, passion flower—Cowtan & Tout (T); 212-647-6900. **Fabric on antique chair,** #1866-01, Renwick document—Fonthill Ltd. (T); 212-755-6700. **Bamboo roll-up blinds**—Window Architecture Ltd. (T); 800-545-4378. *Dining room:* **Chandelier,** $1,500—Crystal Farm Antler Enterprises (R,T), 18 Antelope Rd., Redstone, CO 81623; 970-963-2350. *Living room:* **Fabric on sofa,** ikat print—Brunschwig & Fils (T); 212-838-7878. **Top fabric on side table,** #20096A-003, Montese Diamond—Scalamandré (T); 212-980-3888. **Underskirt fabric on side table,** #33277/30, St. Moritz—Clarence House (T); 212-752-2890. **Slipper chair** by Billy Baldwin—Guido DeAngelis (T); 212-348-8225. **Fabric on slipper chair,** #58987, Bronson Coverlet—Schumacher (T); 800-332-3384. **Decorative paint,** lime-green glaze, $1,000—Beth Rundquist (T), through Paula Perlini, see above. **Fabric on chintz pillow,** #6187-01, Hadden Hall—Brunschwig & Fils, see above. **Fabric on check pillow,** #33458/3, Karuga—Clarence House, see above. *Bedroom:* **Wallpaper,** marquee stripe; **fabric on chair,** gingham; **fabric on headboard and pillows,** somerton chintz—Laura Ashley (R,T); 800-223-7678. *Bathroom:* **Wallpaper,** Hover/Jaune W118, Carolyn Ray Inc.—Pranich & Assoc. (T); 212-980-1717. *Guest bedroom:* **Wallpaper,** Garden Vine W9007-004—Clarence House, see above. **Quilt,** $750; **fabric on headboard,** Willow Antiques, 25 St. Deep River, CT 06417; 860-526-3047. **Fabric on headboard,** bed skirt, Leicester, #33174—Clarence House, see above.

**120 DINING WITH A FLING** Parish-Hadley Associates, 41 E. 57 St. 16fl., New York, 212-752-2883. All fabrics—D.D. Tillett (T); 212-737-7313. Trompe l'oeil stop sign, Michael [illegible], 25 Lyme St., Old Lyme, CT 06371; 860-434-8800. Conference table, Benjamin Moore (M); to stores 800-826-[illegible]23. Cane-side chairs, [illegible] (T); 212-753-2355. Fabric on chair, Wynta[illegible]orbara (T); 800-64[illegible]20. Pair of Greek key console—Parish-Hadley, see above. Gazing globe, Baker, [illegible]ornaments, Paper light fixture; Jean-Michel Frank–style bench; silver hologram fabric on ceiling—Parish-Hadley Assoc. see above. **Starburst mirror, metal desk**—Mark Sciarrillo (R), PO Box 1178, Southport, CT 06490; 203-254-0078. **Custom bottom-up Athey shade**—Bonnie Keslinger, BK Interiors (R), 20 St. Lawrence Pl., Jericho, NY 11753; 516-822-7844. **Studies by Zhang Wei**—Parish-Hadley Assoc. see above. *Brian Murphy's office:* **Carnival red doors and walls**—Benjamin Moore, see above. **Noguchi lamp,** #UF4L10—MSK Illuminations (T); 212-888-6479. *Sitting room:* **Sofa; mirror; zebra rug; floor lamps; white chairs; black chairs**—Parish-Hadley Assoc. see above. **Platner metal and glass dining table,** $2,038—Knoll (R); for stores: 800-445-5045. **Iron side table**—Mark Sciarrillo, see above. **Red zigzag table** by Leavitt-Weaver—Randolph & Hein (T); 212-826-9898. *Entrance gallery:* **Bridgeport mirror**—Parish-Hadley Assoc., see above. **Blue paper on wall**—Mark Sciarrillo, see above.

**126 TREASURE BOXES** *Pages 126 to 133: Designer:* **Ben Page Associates,** 120 Ave. of the Americas So., Nashville, TN 37212; 615-320-0220. *Clematis* 'Marcel Moser'. *On wall: Rosa* 'Old Blush'; Honeysuckle, *Lonicera,* 'Alabama Crimson' *In terra-cotta pots:* Mandarin orange *Citrus reticulata. Knot garden edging:* Boxwood *Buxus sempervirens* 'Vadar Valley'; red-leaf barberry, *Berberis thunbergii* 'Bagatelle'. *In entry:* Arborvitae *Thuja occidentalis* 'Pyramidalis'; fringe tree *Chionanthus virginicus. Chickering Lane Garden. Ivy on wall: Hedera helix* 'Thorndale'; holly buttresses *Ilex x meserveae;* Japanese yew hedge *Taxus cuspidata. In box squares: Hydrangea paniculata* 'Grandiflora' (aka PeeGee). *Gerald Place garden:* Arborvitae *Thuja occidentalis* 'Pyramidalis', yellow-tipped arborvitae *Thuja Orientalis* 'Sudsworth', *Hosta* 'Gold Standard'. For tour of Nashville houses and gardens, May 2 and 3, 1998, including Ben Page's garden: Contact Richland-West End Ave. Neighborhood Association, Attn: Lissa Kelly; 615-383-3389.

**134 PAINTERLY PATTERN** *Page 134 and 135: Designer:* **Chuck Fischer Studio,** 32 Union Square E. #1101, New York 10003; 212-529-4953. **Wallpaper and border on wall,** Sea Island Trellis, Sea Island border; **wallpaper on screen,** Kaleheo Botanica; **fabric on chairs and curtains,** Ocho Rios; **fabric on sofa,** Kaleheo Botanica; all fabrics and wallpaper designed by Chuck Fischer—Brunschwig & Fils (T); 212-838-7878. **Sisal,** 8x10, $699—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Tray,** $110—Calvin Klein (R); for stores: 800-294-7978.

**136 HOT AND COOL BATHROOMS** *Pages 136 and 137: Grotto Aura: Designer:* **Studio Morsa,** 247 Centre St., New York 10013; 212-226-4324. **Speakman shower head; hand shower; hot and cold handles**— Total Plumbing Supply (R), 1671 Utica Ave., Brooklyn, NY 11234; 800-339-7013. **Lavatory**—Hastings Tile (R,T), 230 Park Ave. So, New York 10003; 212-674-9700. *Pages 138 and 139: French Bath: Designer:* Paul Egee, Waterworks, 29 Park Ave., Danbury, CT 06810; 800-899-6757. **Oval undermount sink,** Normandy, $1,185; **small medicine cabinet** with towel bar, $850; **oval sconce,** nickel, $173; **Harlequin floor tile,** terra-cotta diamond, $16.10/ sq. ft.; **wall tiles,** clique Monaco, $31.70/sq. ft.; **towel bar,** Arcadia, $501; **freestanding soap dish,** Etoile, $282; **freestanding mirror,** $378; **lavatory faucet,** Etoile, $1,030; **Savoy bathtub,** 70", $2,255—Waterworks (R,T); see above. *Page 140: Elegantly Austere:* **Wash stand; sink; marble slab,** $2,644 complete; **tilting mirror,** crystal range, $812; **floor tile,** Beaumaniere, $52.80/ sq. ft.; **archive wall tiles,** church v-cap, $24/ea.; **Farnell base,** $27.48/ea.; **lavatory faucet,** Etoile, $1,030; **freestanding soap dish,** Etoile, $282—Waterworks, see above. *Pages 140 and 141: Airy Artistry: Architect:* **Howard Backen,** *Interior Designer:* **Lori O'Kane, Backen Gillam Architects,** 1028 Main St., St. Helena, CA 94574; 707-967-1920; 415-289-3860. **Countertop,** pietro sienna—Creative Stoneworks (M); 510-428-2202. **Sinks**—Kohler (M); 888-361-8000. **Tub,** vintage—Kohler (M); 800-4KOHLER. **Faucets**—Chicago Faucets (M); 847-803-5000. **Sisal**—Galleria Floors (T); 415-863-3388. **Windows**—Pella (M); 800-367-3552. **Baskets**—Palecek (M); 800-676-5382. *Pages 141: Classic White: Designer:* **Ellen Roché,** 152 Royston Lane, Oyster Bay Cove, NY 11771; 516-922-2479. **Sinks,** Cesame Belle Epoque—Kolson Korenge (T,R), 653 Middle Neck Rd., Great Neck, NY 11023; 516-487-1224. **Ceramic tiles on walls,** 3x6 Subway; **trim,** Original Style, #B9901 &#B9910—Hastings (R,T), 404 Northern Blvd., Great Neck, NY 11021; 516-482-1840. **Wallpaper,** Anaglypta and Lincrusta—Cumberland Woodcraft Co. (R,T); 800-367-1884. **Light fixtures and wash stand,** circa 1920—Urban Archeology (R), 285 Lafayette St., NY 10012; 212-431-6969. **Bath towels,** Bordatoc, $95/ea.; **hand towels,** $35—Frette (R), 799 Madison Ave., New York 10021; 212-988-5221. **Water glasses,** $34—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019; 212-753-7300. **Hand towels,** $25/ea.; **carafe,** $65—Ad Hoc (R), 410 West Broadway, New York 10012; 212-925-2652. *Page 142 and 143: Cole Porter Classic: Designer:* **Gail Green,** Green & Co. Inc., 110 E. 59 St., New York 10022; 212-909-0376. *Architect:* Brian Blackburn, 149 Fifth Ave., New York 10010; 212-475-6636. **Paint,** white, 333-03—Benjamin Moore (M); 888-236-6667. **Bath towels**—Léron, Inc. (R), 750 Madison Ave., New York 10021; 212-249-3188. **Cabinets**—Jacob Froehlich Cabinet Works (T); 718-893-1300. **Fabric on massage table,** trapunto #20159.1; **silver trim,** ST11012-1—Scalamandré (T); 212-980-3888. **Side table,** Attila #9, nickel—Mirak (T); 212-759-7656. **Le Corbusier stools,** #009.01, $310—Cassina (R,T), 155 E. 56 St., New York 10022; 800-770-3568. **Swedish pile rug,** #3178, 8'1"x5'11", $9,800—F.J. Hakimian Inc. (R,T), 136 E. 57 St., New York 10022; 212-371-6900. **Television,** 42" Plasmavision by Fujitsu, PDS-4201, $11,000—Audio Command Systems, Inc. (R,T), 46 Merrick Rd., Rockville Centre, NY 11570; 516-766-5055. **Le Corbusier sling chair,** #001.10, $1,133; **Le Corbusier armchairs,** #002.10, $2,404—Cassina, see above. **Draperies,** Nanking, #98239-1—Scalamandré, see above. **Light fixtures**—Studio Bronze (T); 610-682-0955. **Photograph,** by Frederic Ohringer—Robert Klein Gallery (R), 38 Newbury St., Boston, MA 02116; 617-267-7997. **Teacup**—Bernardaud (M); 800-884-7775. **Toilet**—Toto USA (M); 800-350-8686. *Page 143: Set in Stone: Designer:* **Celeste Cooper,** 325 E. 57 St., New York 10022; 212-826-5667. **Repertoire,** 114 Boylston St., Boston, MA 02116; 617-426-3865. **Flooring**—Shep Brown Assoc. (R,T); 781-935-8080. **Sink**—Hastings Bath and Tile (M); 212-674-9700. **Round bowls,** Christine Perrochon, $45-$125; **hand towels,** Archipelago, $35/ea.—Repertoire (R,T), see above.

**144 REFINING THE RUSTIC** *Pages 144 to 149: Architect:* **Hugh Newell Jacobsen,** FAIA 2529 P St., NW, Washington, DC 20007; 202-337-5200. *Project architect:* **Paul Roddick,** see address above. *Landscape architect:* **Hugh Newell Jacobsen,** see above. *Contractor:* **Lou Boxer,** PO Box 505, W. Stockbridge, MA 01266; 413-232-7116. **House size:** 4,042 sq. ft. **Lot size:** 400 acres. *Exterior materials:* 1x4 vertical tongue and groove cedar. **Roof,** factory coated seam aluminum—Berridge (M); 800-231-8127. **Windows,** custom by architect; fabricated by Riverside Cabinets (M); 904-653-8982. **Doors,** custom by contractor. **Floors,** Susquehanna bluestone—Adam Ross Cut Stone (M); 518-463-6674. **Lighting**—Edison Price (R), 409 E. 60 St., New York 10022; 212-838-5212. **Hardware,** custom—Baldwin (M); 800-566-1986. **Fireplaces,** custom by architect, built by contractor, see above. **Most paintings**—Elaine Kurtz Studio, 17 E. 16 St., New York 10003; 212-727-7180. *Living room:* **Sofas,** HNJ Linear furniture—through Mike Reid Weeks (M); 410-268-8388. **Linear refectory table**—HNJ, see above. *Dining room:* **Dining table,** custom by architect. **Stainless-steel dining table top**—Shannon + Jeal (M); 415-641-9444. **Chairs,** Mies van der Rohe design, Brno—Knoll Studio (R); 800-445-5045. *Bedroom:* **Bed, furniture, and bedding**—HNJ, through Mike Reid Weeks, see above. *Poolside:* **Chaise longue chairs**—through Mike Reid Weeks, see above.

**150 FURNITURE'S NEW VOYAGER** *Pages 150 to 153:* *(Continued on page 171)*

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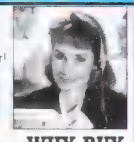
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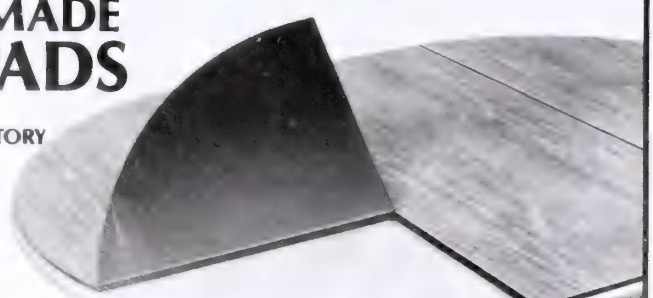
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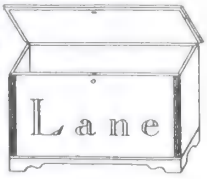


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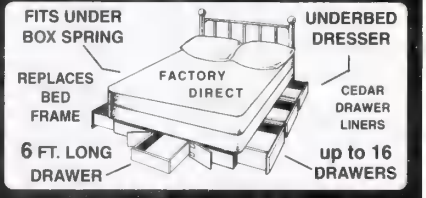
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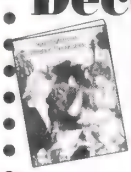
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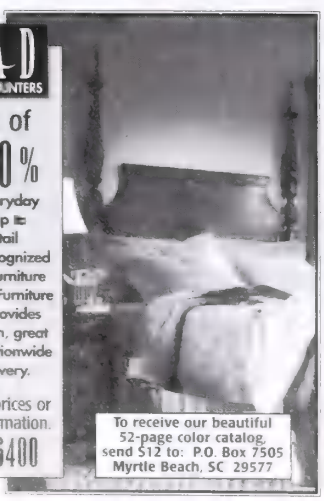
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(R,T), 21 E 65 St., New York 10021; 212-628-1950. **Silkscreen print** on bookcase by David Winter, $1,000; **photogravure** of girl on mast by Laszlo Moholy-Nagy, $250; **photograph** of boats on the Nile, $250—Winter Works on Paper (R); by appt.: 212-352-9013. *Porch:* **Voyager cocktail table** #490082, $900; **Voyager end table** #4900-80, $750; **Island Trader bench** #6031-22, $1,200; **Island Trader chair** #6030-11 in white duck fabric #1243, $1,240—Nautica Collection, Lexington Furniture, see above. **Seat cushion** on bench, Monique Matelassé in white #HCW43101-W00—Hinson (T); 212-688-5538. **Welting on seat cushion,** diamond in slate color #90431/19—Hines, see above. **Upholsterer**—Studio M; see above. **Blue patterned pillow,** Prescott in Delft color, #663686—Waverly (T); 800-423-5881. **Blue and white pillow,** diamond fabric in slate; eggshell 90431/17—Hines, see above. **Hurricane lamp,** $36—Crate & Barrel (R); for stores: 888-249-4155. **Column lamps,** $2,700; **faux bamboo chairs,** $6,500/set of 6; **cachepot with saucer,** $40—Treillage, see above. **Bamboo mat,** $375—Troy, see above. **Tray** in seafoam, $38; **yellow napkins** $3.33/ea.—Global Table, see above. **Wicker thermos,** $78—Intérieurs, see above. *Bedroom:* **Canopy bed** #567-163c, $2,400; **bed side chest** #567-624, $750; **Scatterback lounge sofa** #608-33 in fabric 4598-19, $2,900—Nautica Collection, Lexington Furniture, see above. **Queen sheet set,** State Room collection, $190; **Lone Star quilt,** $140—Nautica Home by David Chu; for stores: 800-782-9568. *Pillows:* **blue and white stripe,** Ian Mankin Ticking IV #IM-04-08—Agnes Bourne (T); 415-626-6883. **Lavender and navy pillow fabric,** Ciaro Taffeta—Decorator's Walk (T); 212-319-7100. **Bed curtains,** Flanders in white—Kirk Brummet (T); 212-477-8590. **Trim on bed curtain,** P.0107.1—Rogers & Goffigon (T); 212-888-3242. **Window curtains,** Mendham in white—Covington (T); 212-689-2200. **Window curtain trim and fringe, chartreuse ribbon** on pillow—Tinsel Trading, see above. **Indian dhurrie rug,** 12'3"' by 16'4', $12,500—Mark Shilen Gallery (R), 109 Greene St., New York 10012; 212-925-3394. **Mack trucks bulldog print,** $65; **vice-commodore,** *Vanity Fair* chromolithograph, $145—Laura Breyer Works on Paper, see above. **Nature print,** $1,500—Winter Works on Paper, see above. **Green bottle,** $350—Amy Perlin Antiques, see above. **Marseille blanket,** $345; **blue and white check homespun,** $385—Paula Rubenstein Ltd., see above. **Set of 4 nesting tables** by Josef Hoffman, $1,854; **leather and chrome armchair** by Richard Schultz, $1,725—Troy, see above. **Finial,** $380; **striped vase** $65—Rooms & Gardens, see above. **Turquoise vase,** $750—Gordon Foster, see above. **Small brass clock,** $60; **candlestick with cobalt hurricane,** $2,400/pr.—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212-772-2137. **Pashmina throws,** $925; **grass gauze shawl,** $385—Sanders Sanders (R); by appt. only: 212-966-2236. **White lamp** by Jonathan Adler, Couture Collection, $430—to order through Barneys (R); 212-826-8900.

**154 IN THE PINK** *Pages 153 to 154:* **Rectangular Teema platter,** Arabia Finland, $29.50—Hackman Tabletop (M); for stores: 800-448-8252. **White hemstitched napkin,** $25—Calvin Klein Home Collection (R); for stores: 800-294-7978. Oceana (R), 55 E. 54 St., New York 10022; 212-759-5941.

**CORRECTION**

The following Reader Information for "Materials Girl," in our April issue, was inadvertently omitted: *Architect:* **Marc LaRoche Architect,** 1736 Stockton St., San Francisco, CA 94133; 415-399-9229. 10877 Seaborn Rd., Bainbridge Island, WA 98110; 206-842-2089. *Kitchen:* **Refrigerator,** Side by Side, #561—SubZero (M); 800-222-7820. **Range,** Pro series, PRSE3043, 30"—Thermador (M); 800-656-9226. **Dishwasher,** #G830SC—Miele (M); 800-843-7231. **Lighting above sink,** Micene 25 pendent—Leucos (T); 908-225-0010. *Bathroom:* **Flooring,** #135—Raeco (T), 02-9757-2222. **Shelving above toilet,** ⅜ polished glass—Mobil Cable Systems (T); 800-444-6271. **Shower,** Chiaro Glass tile—Ann Sacks Tile (T); 503-281-7751.


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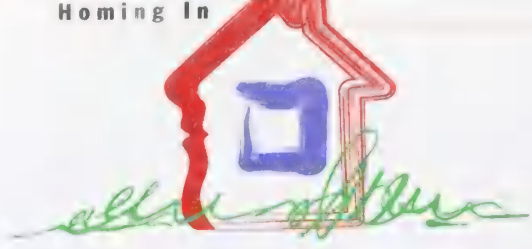


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# CLEANSING THOUGHTS

By Phyllis Theroux

**One of the basic tasks of life** is to separate myth from reality. Beautiful women are not necessarily insecure about their intelligence. Republicans are not, ipso facto, rich. And people with immaculate houses don't always have a lot of maids running around to catch the dust before it hits the top of the grand piano. They may have an obsessive-compulsive disorder—or high standards, which is nothing anybody could accuse my family of handing down.

This is not to imply that everybody rolled around in old orange peels or forgot to take out the garbage. But dogs slept on sofas, candles dripped on tables, and the housekeepers that were sporadically hired to wrench the rooms back into shape never lasted very long because my mother always wound up convincing them they were too good for us.

In between housekeepers, my mother cleaned without editorial comment. It was simply a job that had to be done, although there was something hopeless about trying to keep ahead of six children who were wandering around eating toast, dropping crayons through the heating grate, and printing their buttery fingers all over the plate glass windows. Nor was I, as the eldest child, any help.

While my mother was being dragged around by her own vacuum cleaner, I spent most of my free time in my room, reading books about noble-minded orphans who were being dragged around by life. The only tidying up I did was with my right foot. Every morning before I left for school, I kicked all the flotsam on my floor beneath the bed—the beginning of my "what you don't see won't embarrass me" period of housekeeping, which is not yet over.

It seems to me that all human beings are born into one of two temperamental categories: neat or messy. My younger sister Cynthia and I are two cases in point. Growing up, she tried to make order out of chaos by continually cleaning and straightening the space around her. I retreated into my head to examine my thoughts and feelings. Temperament is destiny. I became an essayist, my sister runs her own housecleaning company. But no matter who you are there is still cleaning up to do.

I have often looked upon my windows as thin, transparent shields that hang between my world and the world at large. On my side of the pane it is warm and dry with various [illegible]—from Bach to breadboards—ranged [illegible] outside is weather, wildlife, and dirt—all of which want to relocate. Housekeeping is an exercise in trying to keep the larger world from crossing the threshold. (It helps if you have no dogs, no cats, no children, and no life.) But the real threshold, upon which I balance with varying degrees of steadiness, is within myself.

Some days I am all purpose and commitment to wash and alphabetize every spice jar in the cupboard. Other days, I drift sightless through my house, sorting through my own thoughts while piles of mail and laundry, helpless to sort themselves, wait for my attention. There is a manic swing to my housekeeping, which means that certain friends are surprised to see my house so picked up, while others have never seen it in disarray. But whereas I used to look upon housework as something I was too preoccupied to do, now I seek it out to ground myself in reality. As I scrub, iron, and tug my house back into temporary perfection, the two parts of myself come back together. Mind sinks humbly back into body. As Murphy Oil Soap fills the air, I am grateful for the tasks.

Some people are a little *too* grateful. The naturally neat people must fight the temptation to substitute an immaculate house for an examined life. Naturally messy people claim they want to examine their life next week—after they have found a clean enough place in which to do it. And it seems to me that as a culture we've gone slightly overboard on cleaning. There is too much of it, with too many merchants saying we must buy their products to do it right—or, failing that, hire a professional housecleaning service, like the one my sister Cynthia owns in Marin County.

"Don't you think," I asked her recently, "that maybe you and your clients are a little over the edge on how clean things have to be?"

My sister paused to translate the question into California speak: "Do you mean, are we co-dependent? Definitely! I'm the enabler that keeps them in their disease—and gets paid for it."

I laughed. "Maybe I'm not sick enough to be that neat."

"Never mind," she said. "You're a neat person." My sister spends a fair amount of time doing cleaning therapy with her clients, reassuring them that a balanced life is far better than an immaculate one. Of course, I agree. But achieving balance is the work of a lifetime. In the meantime, try this: Clean like a poet. Watch the way a dustcloth pulls the shine behind it. Be amazed. ■

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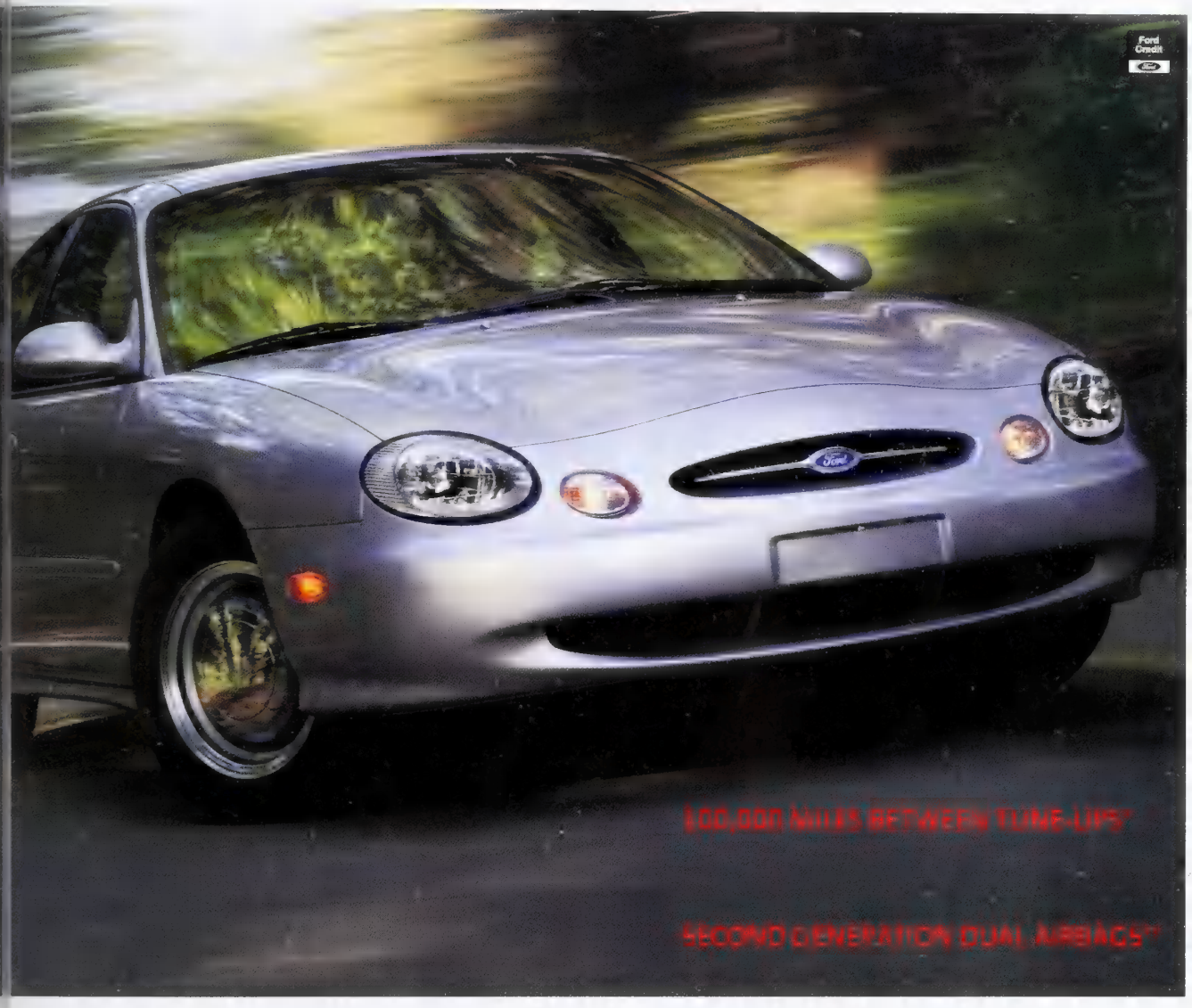
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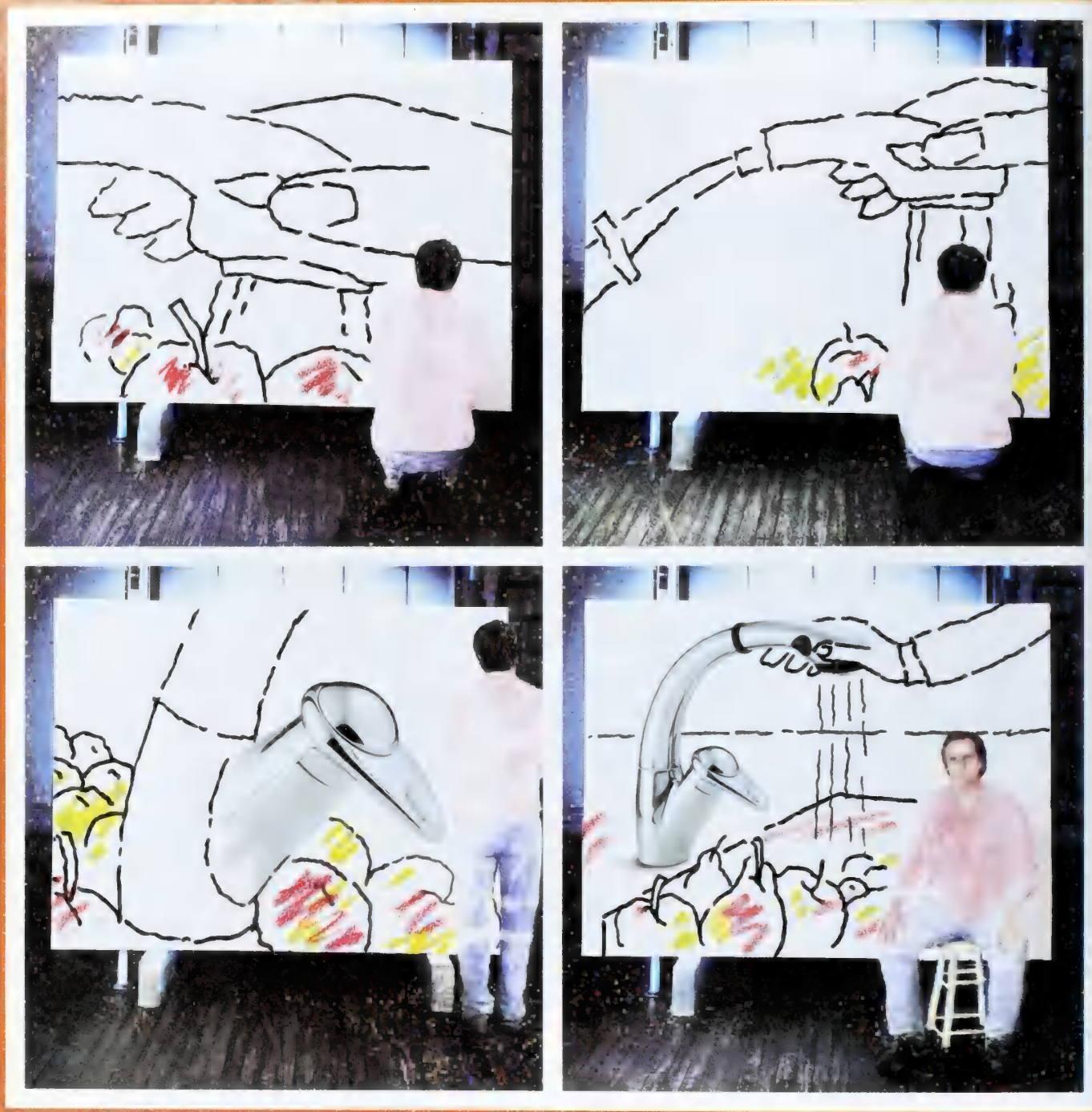
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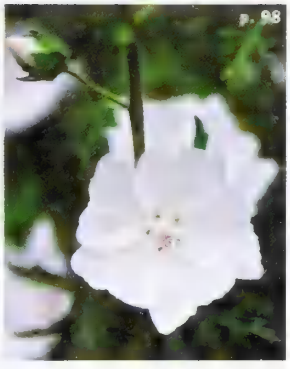
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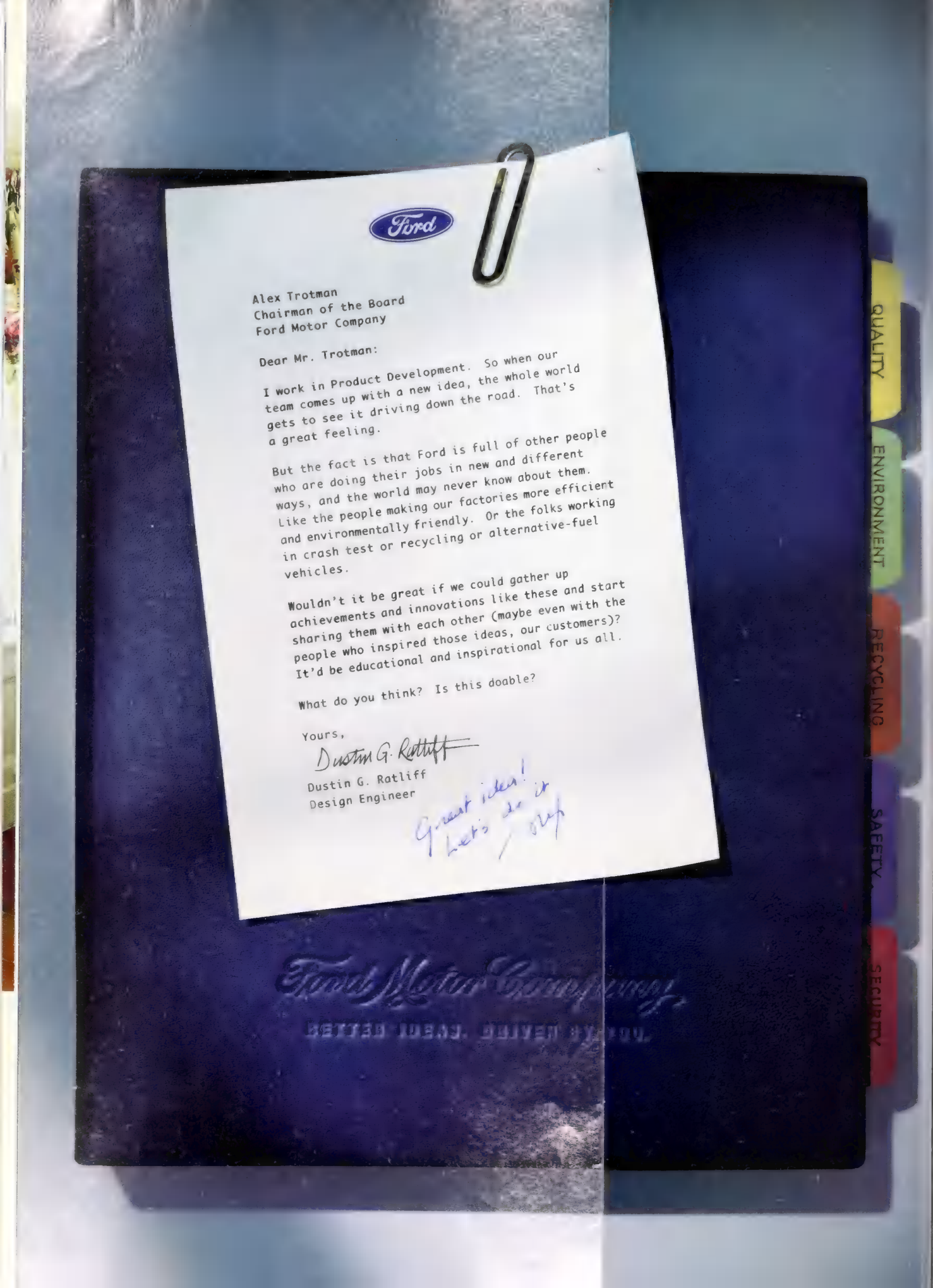

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# DREAMING OF THE CASTLE

By Ann Pringle-Harris

**A house you have known all your life,** a house your parents or grandparents left to you and that you will leave to your children: I can imagine how wonderful it must be to have such a house. It's wonderful simply to imagine you have such a house—as I did from my earliest childhood. At an age when little girls dream of Prince Charming, I was dreaming of the castle. Prince Charming was there with me, but my thoughts tended to dwell on our living arrangements.

I probably became house-obsessed during the first decade of my life, when my older brother and I moved seven times with our parents, from one house to another and from one state to another, learning to sleep in different rooms and look out of different windows onto different streets. It was as if I managed to accept, even enjoy, our semi-nomadic existence by creating for myself a dream house in which I would one day live happily ever after.

This wishful fantasy turned into firm expectation, a dream I was willing to come true, when at about age ten I fell under the spell of a place I can only describe as a domesticated castle—a castle dwelling for real people. The house we lived in was a [illegible] family affair, with plenty of bedrooms and yard space for children and dogs, in a sedate Chicago suburb where the streets intersected at right angles. The house I coveted was in the farther reaches of the North Shore, where winding roads and broad, parklike grounds announced, in houses barely visible from the road, the presence of gardeners and chauffeurs and parlormaids. Its architectural theme was the curve. It had a rounded, turretlike vestibule, reached via a circular driveway. An easeful expanse of lawn and shrubbery, a gently meandering oval, surrounded it; you would call it a garden, never a yard. Inside, there were beamed ceilings, leaded-glass windows that opened out and in instead of up and down, and a stone fireplace over which crossed swords might easily have hung.

This was the house of my mother's cousin Bea, born Beatrice O'Brien, a name to which she added others during the years I knew her.

My mother always took linguistic possession of her handful of living relatives. My Aunt Dora, my Uncle Harry, my Cousin Bea, she would say, as if she had periodically to reestablish her claim on these precious survivors in a family plagued by early deaths and incompletely explained disap- >




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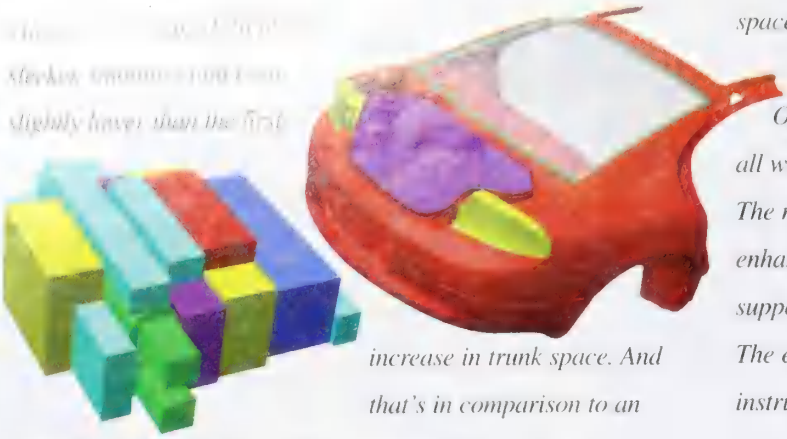


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*Intrepid, so where in the world did we find more useable space? Why, in cyberspace of course. Despite the new Intrepid's slipperier shape, our proprietary design and assembly software enabled a slight increase in cabin space and a considerable increase in trunk space. And that's in comparison to an automobile acclaimed for its spaciousness. By adding a folding 60/40 split backseat on Intrepid ES, we were able to accommodate pass-through storage for long items, making that useable space more useable. We even found enough space to give Intrepid a larger glove box.*

*Of course more space wasn't all we found in cyberspace. The new Intrepid seats provide enhanced lateral and lumbar support with increased comfort. The ergonomically correct instrument panel is as sleek as the exterior, with integrated center console and soft-touch surfaces. The horn, of course, is right in the center of the steering wheel, where it belongs. Even our most powerful computers couldn't find a better location than that.*





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# r space.

*Always use seat belts. Remember a backseat is the safest place for children.*

# House Beautiful Highlights

## Calender of Events

### Baker Reception featuring Louis Oliver Gropp

**Marshall Field's State Street**
**Furniture Department – 8th floor**
**Chicago, IL**
**May 28, 1998**
**5:30 – 7:00 p.m.**

*House Beautiful* and Marshall Field's cordially invite you to attend a special reception. Meet *House Beautiful* editor-in-chief, Louis Oliver Gropp as he speaks about the influence of Danish modern design and the latest Finn Juhl collection by Baker. RSVP to 312.781.4483. Space is limited.

### Huntington Botanical Gardens Orchid Festival

**Huntington Library**
**Pasadena, CA**
**May 30 & 31, 1998**

Hundreds of exotic orchids will be on view at The Huntington Library, Art Collections, and Botanical Gardens. This two-day orchid festival, sponsored in part by *House Beautiful* and **Aurora**, will feature lush floral displays presented by six local orchid societies and by three of the largest commercial growers on the West Coast. For more information, please call 626.405.2141.

### Entertaining With Great Style

**Boston Design Center**
**May 21, 1998**
**Boston, MA**
**&**
**Washington Design Center**
**June [illegible] 1998**
**Washington, D.C.**

[illegible]

and receive a complimentary copy of a *House Beautiful* design book. To receive an invitation, please call 212.903.5010.

### Design Celebration

**Your Connection To Home Furnishings**
**June 5 & 6, 1998**
**High Point, NC**

High Point opens its showrooms to the public for the first time! Join *House Beautiful* and the Carolina Chapter American Society of Interior Designers for a two-day series of design seminars, consultations and the opportunity to visit select showrooms. For additional information, please call 1.888.611.3108.

### Decorex USA

**The Merchandise Mart**
**Chicago, IL**
**June 7–10, 1998**

Decorex USA, the largest, most important residential interior design exhibition in the country will feature imaginative displays with products from around the world. *House Beautiful* will be hosting the International Welcome Reception celebrating the start of this momentous industry event. Call 1.800.677.6278 for more information. Trade only.

### Camp Jeep™

**Camp Hale, CO**
**August 14–16, 1998**

A Jeep® tradition continues this summer as thousands of Jeep owners, their families and friends travel to the Colorado Rockies for the fourth annual Camp Jeep. Participants can choose from dozens of activities such as fly-casting clinics, white-water rafting, 4 x 4 trails, hiking and outdoor musical concerts. For more information, please call 1.800.789.JEEP.

pearances. They were all O'Briens, her mother's relatives and descendants of some earlier Harry O'Brien who had emigrated from Ireland and made his fortune in Chicago. My mother's father had also made money, but little of it had been passed down. Whereas my mother managed our household on the income of a brilliant but not especially worldly attorney, the O'Brien cousins lived in imposing houses, drove expensive cars, sent their children to private schools.

During our years of constant uprooting, I knew these mysterious Chicago relatives mainly through their Christmas and birthday cards and my mother's reminiscences. But in the early 1930s our lives changed. We not only moved back to Chicago, we actually stayed there for five consecutive years. My brother and I settled into the routines of family life that are normal for most children but that were new to us: moving from grade to grade in the same school, keeping our best friends for years instead of only for months.

My mother was probably happier in those years than I had ever seen her. She renewed her ties with the O'Brien clan, and especially with Bea, who was her age. "We grew up together," she would often tell me. "We were in each other's wedding parties."

Bea was a slender, wistful, beautiful woman who tended to float through my preadolescent dreams as the central figure in a series of glamorous movie scenes: Bea drawing long-stemmed roses from a white florist's box; Bea stepping into a chauffeur-driven car with her beautifully dressed children; Bea standing in front of a mirror as a maid wraps a velvet cape over her shoulders. In my mind, Bea was the heroine of the thirties movies my friends and I would see on Saturday afternoons—about madcap heiresses, society women who go slumming in their evening clothes, gay divorcées opening silver cigarette cases and sipping champagne.

Thinking of Bea now, I picture myself and my mother on a late autumn day, dry leaves crackling under the wheels of our 1936 Plymouth, trees exploding in bursts of scarlet and orange

before the windshield. Our destination was Bea's house in Kenilworth, always a magnet for me but especially so on that day. As a rule, my mother and Bea saw each other at grown-up gatherings—luncheons, matinées, evening parties. On that memorable visit, however, the invitation expressly included me.

As we entered the house, I was surprised to see that much of the furniture—the deep sofas, polished wood tables, and soft-hued rugs I so admired—had been removed. We went into the dining room, where several mover's wardrobes stood partly filled. Bea and my mother drank tea that a maid had brought in (the significance of the silver service in a half-empty house did not strike me at the time). Then Bea asked me to stand up. She stood beside me, suddenly beaming, although her expression earlier had seemed bewildered.

"You see, Josephine?" she cried. "I knew the size would be right," and she began to pull out clothes from several piles on the dining-room floor: long, straight wool skirts in the mid-1930s style; matching fitted jackets; a gray, helmetlike felt hat; and two fur coats. Both coats were knee-length and narrow with straight sleeves, but one was curly gray lamb and the other a white fur that I called ermine but was probably dyed muskrat.

"Try them, dear," Bea said, and I slipped my twelve-year-old body, about to be tall but still carrying a little baby fat, into each coat in turn. The mirrors were backed away, but I didn't want a mirror. I didn't want to see my plump cheeks and bobby-pinned hair above the trim collars of those coats, nor the break at the midline where my still-rounded stomach strained the fastenings. I wanted to see myself as Bea, the lady of this house.

Listening in on my parents' dinner conversation that night, I learned that Bea was getting a divorce—the complication that was causing her to leave Kenilworth. My father remarked, "Bea will never learn," and my mother said, "She's too trusting for her own good." To me, a divorce sounded glamorous, just like the movies. I didn't understand why Bea couldn't keep her house, but to that question I received no answer.

Bea disappeared from our lives for a time, until one afternoon when my brother and I were told to put on our good clothes because we were going out to dinner. After a long drive through the cornfields that in those days were not very far from the Chicago city limits, we arrived at a white house surrounded by a large green lawn. Bea came running outside, flung her arms around my mother and father, kissed my brother and me, and pulled out chairs at one of the white metal tables placed here and there on the lawn.

"Buck is in the kitchen and I'm helping," she said, "but you'll meet him before you go. You can order drinks here and choose your dinner." Then she disappeared back into the house. It seemed that Buck was Bea's new husband, and that this French-style country inn amid the Illinois cow pastures was his latest enterprise.

I remember that there were more tables than people in the dining room (because, as Bea put it, "We're just getting started"), and that Buck, when he appeared, laughed and joked with my parents as if he had known them all his life. I remember, too, that as we drove back home my father said to my mother, "That place will never make it. He'll lose every penny Bea has."

When Bea left Buck and the white house I was almost fourteen, and innocent in a way that is hardly possible today. It was possible then—a time when divorce, no matter how common in Hollywood, was not spoken of openly in middle-class suburbs. I had yet to learn that if divorce begins as a problem of love, it ends as a problem of possession; that houses are tied to marriages and the endings of marriages; that in divorce houses become property, to be used, perhaps, as weapons or threats; and that they may go not to the partner who loves them most but to the partner who can afford to live in them, or if neither partner can afford them, to strangers.

I wore Bea's clothes for several years, physically growing into them and mentally reshaping myself in Bea's image, >


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Intrepid The New Dodge

*In my mind, Bea was the heroine of the movies I would see—about madcap heiresses, gay divorcées opening silver cigarette cases*

or rather, the image I had of her. I wore one of her long, skinny skirts to tryouts for the class play and got the part I wanted: that of the sophisticated girl of the group, the one with a clever comment for every situation, the one exactly *not* like me. Wearing her curly lamb coat to dancing class gave me the courage to pick the boy I wanted to know, rather than the one I did know, for the lady's-choice dance.

By the time I was in college, my parents had left Chicago and moved East. I never saw Bea again, although she wrote faithfully to my mother. It seemed that my father had been right about Buck and Bea's money, because after a time her letters bore the address of an apartment where she was living with her two boys and a daughter from the second marriage, a second Beatrice. She sent pictures of herself with Beatrice, a fair-haired, pretty child. I looked at them without seeing them. In my mind Bea stood forever in the doorway of her romantic Kenilworth house.

Growing up, I deliberately put behind me my midwestern childhood, taking a job that made me feel a part of the rush and glitter of New York City. I made a four-block apartment-to-subway dash every morning, balanced a container of coffee as I rode up the elevator to my desk, worked late and loved it. I saw every night the skyline that had so dazzled me on Saturday afternoons at the movies, but instead of evening clothes I wore tailored suits for my role in this new, updated version of my film fantasies. In time, I married a man who had lived his entire life in New York City apartments and planned to continue doing so. To me, the plan was perfect.

Still, caught up though I was in my highly charged urban life, the memory of all the houses I had lived in as a child—and of the house I hadn't lived in, Bea's house—nagged at me, to the point where I in turn nagged at my husband through several years of summer rentals on an island we had both come to love. Each July when we boarded the ferry, smelled the pungent tidal water, heard the slap of waves against the hull and the horn blasting us away from the dock, I felt I was going home. By our seventh summer we were boarding the ferry with three children. Why, I asked my husband, didn't we really have a home? Why were we still renting other people's houses?

His reasons were eminently sensible. A vacation house never pays for itself, there's always something that needs doing, it always costs too much, it's always a headache. But I longed for that headache, and I took to driving alone to remote parts of the island, finding empty houses, loving especially those in drastic need of care. I liked to picture the life that had once gone on in them, long before I had peopled [illegible] with my dream [illegible]. I understand now why my [illegible] was puzzled when [illegible] those houses; unlike me, [illegible] them through the lens of reality.

[illegible] day we went together to see a piece of land, a jungly three acres smelling of wild grape and dense with viburnum, bayberry, and beach roses. There was a view of the ocean, but the growth was so thick that we almost had to cut our way through to the high point of the land, where in the distance we saw waves breaking.

"This is where the house will be," I said.

"I see the property as an investment," my husband replied.

I sulked, I pouted, I wheedled, I cajoled. I spent long quiet hours at what I called our building site and my husband called our investment. Risking ticks and poison ivy, I hacked through the underbrush to find the right spot for the house I envisioned: modern, angular but with a bit of New England Cape to it, gray shingles with white trim, a deck where we would watch the moon rise over the crashing ocean. I kept talking about my plans until finally my husband threw up his hands in mock surrender. "I give up," he said. "You win—we'll build a house."

He came to love that house, a much modified version of my dream invention: gray cedar siding with a high upstairs room we called the crow's nest, and a deck on which the children were more likely to sunbathe than watch the moon rise. No matter. We were all together there, and it was ours, the first house I had ever owned.

Hanging up the wash in the sun was a joy, rooting out the catbrier that threatened to take over the cleared space outside the kitchen door was a challenge. There always *was* something to do, as my husband had said, but that was part of the fun. I made grape jam one year from our own grapes, and was inwardly relieved when the next year's harvest was meager. I did better with beach plum jam, and my blueberry pancakes were famous, at least with my children.

Autumn days on our island were more spectacular than those in the Middle West. Bright cloudless skies, a chill wind over hot white sand, scarlet sumac, and a blue sea stippled with light. Whole days would go by in which I felt I could never give sufficient thanks for such beauty.

But I was spending many of those spectacular days alone. The children, grown now, still came to the island, but often they were on their own or with friends. My husband, too, seemed seldom to be there when I was. Business travel, frequent expeditions related to a consuming hobby of his that I didn't share: almost without our realizing it, the pleasures we took in our lives had become separate pleasures. Instead of growing together, we had grown apart.

Divorce, when it came, worked like a brilliant surgeon's scalpel. It removed what could never be replaced, but it restored health. It also mocked my childhood notions of divorce Hollywood-style. What I faced was an occasion for mourning, not for gaiety and champagne.

In the dark early days of recovery, I sometimes felt that my greatest loss was the island *(Continued on page 127)*



AGRA ASSISI MIST

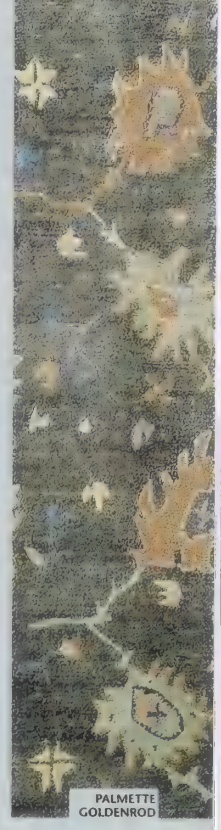


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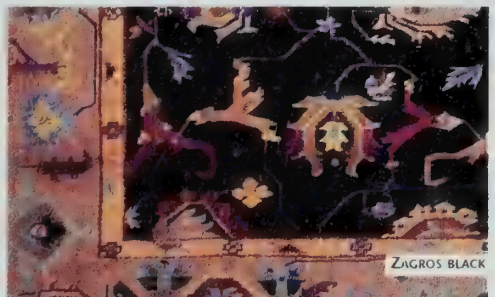
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Room design by Nancy Corzine, French Designer's Showhouse.

*Cameos, monograms, and garlands—romantic motifs of the distant past have strong appeal to this day*

EDITOR: ELIZABETH MAYHEW



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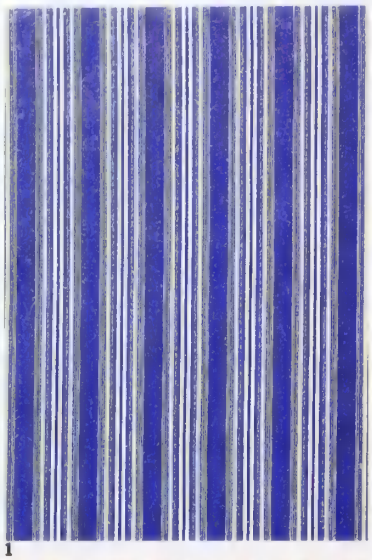
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2. *Toile based on an 1840s engraving. Through designers. From Lee Jofa: 212-688-0444.*
3. *Madeline Stuart's side chair modeled after a 19th-century Scandinavian piece. Through designers. At James Jennings: 213-655-7823.*
4. *Gold or silver wallcovering with Chinese tea paper effect. Through designers. From Brunschwig & Fils: 212-838-7878.*
5. *Personalize Gien's faience with your initials or crest, from $1,620 for 24 plates. Through Baccarat: 800-777-0100.*
6. *Urn-shaped alabaster lamp with swags. Through designers. From Vaughan: 212-319-7070.*
7. *Plaster and silver-leaf mirror, $100. At Crisart Deco: 011-331-42-96-21-19.*
8. *Carvers' Guild's sconce inspired by sea life, $475. Call 800-GILDING.*




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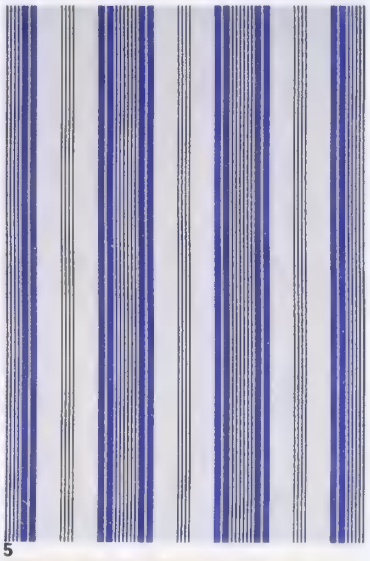
2. Chelsea Editions' sepia-toned cotton. Through designers. Call 212-758-0005.



3. Bold cotton based on a 19th-century Belgian design, $40 a yard. From Country House Fabrics: 805-482-2006.



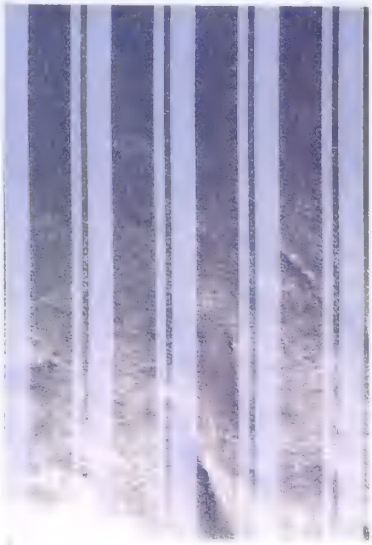
4. Colefax & Fowler's candy-cane Kennet Stripe. Through designers. Call 212-647-6900.



5. Designer Guild's iris and summer blue cotton stripe. Through designers. Call 212-751-3333.



6. Classic ticking from Ralph Lauren, $32 a yard. Call 212-642-8700.



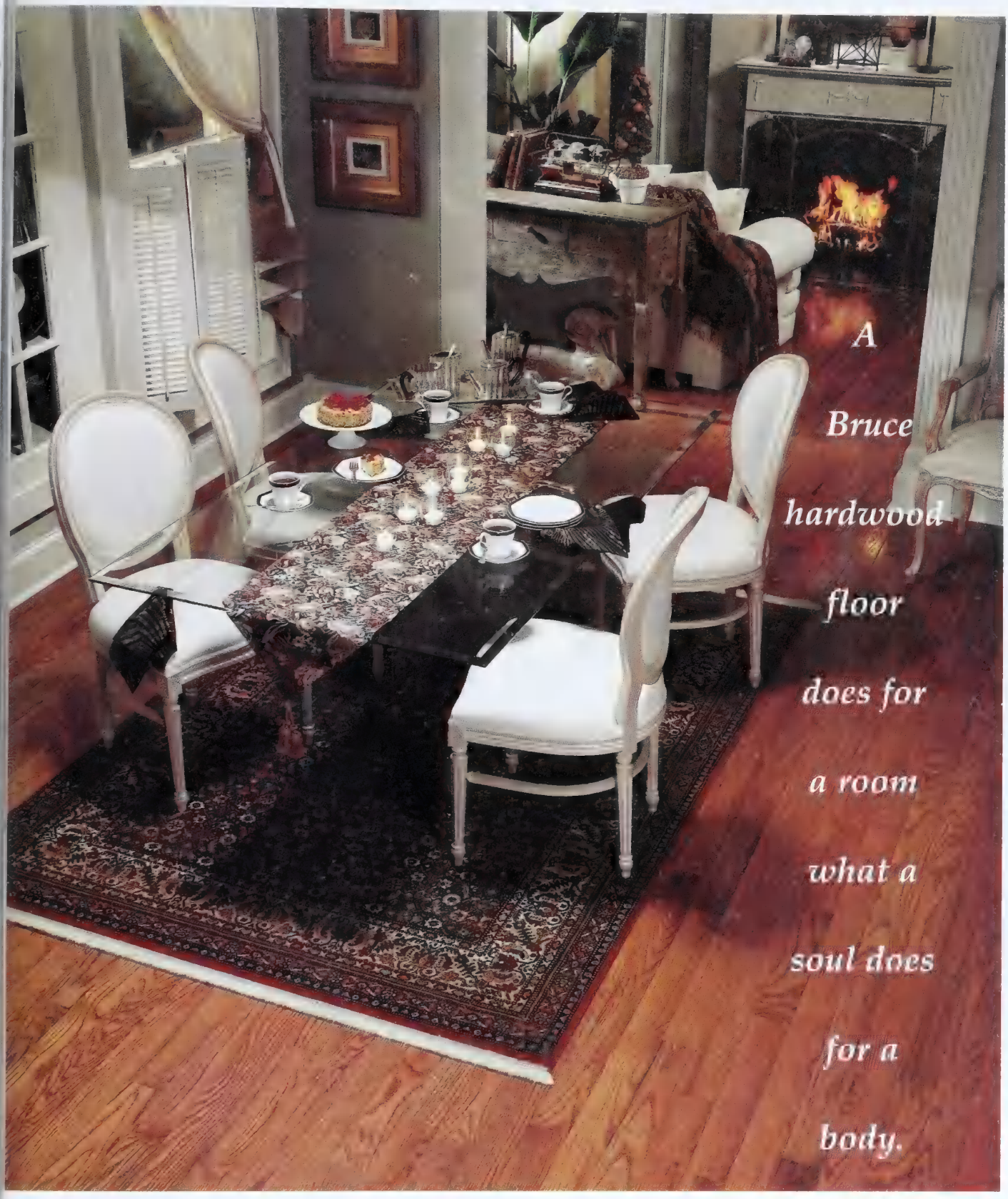
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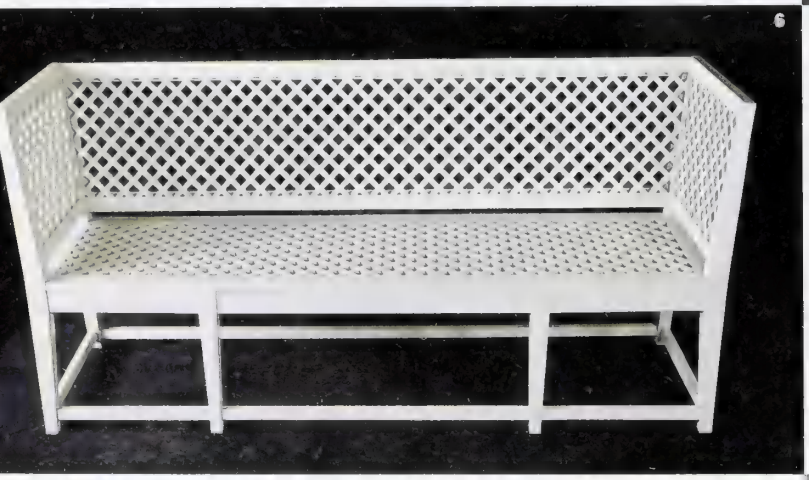

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1. *Albert Hadley's mahogany armchair, $1,600. At Munder-Skiles: 212-717-0150.*
2. *Wicker chair with seat cushion, $897. From Lane Venture: 800-235-3558.*
3. *Contemporary dining table in aluminum and glass, $539. From Ethan Allen: 800-228-9229.*
4. *Boxy teak chaise by John Hutton. Through designers, from Sutherland: 800-717-TEAK.*
5. *Wicker weave love seat, $925; chair glider, $750; and butler's tray table, $300. From Lloyd Flanders: 800-526-9894.*
6. *Mariette Himes Gomez's bench based on an 1880 English design, $3,900. Call 212-288-6856.*
7. *Slatted-top side table inspired by a Federal piece. Through designers from McKinnon and Harris: 804-358-2385.*
8. *Tulip-patterned teak bench, $1,190. From John Rogers: 800-489-6789.*
9. *Faux-rattan chairs, $859 each, surround a glass-topped umbrella table, $809. From Brown Jordan: 626-443-8971.*

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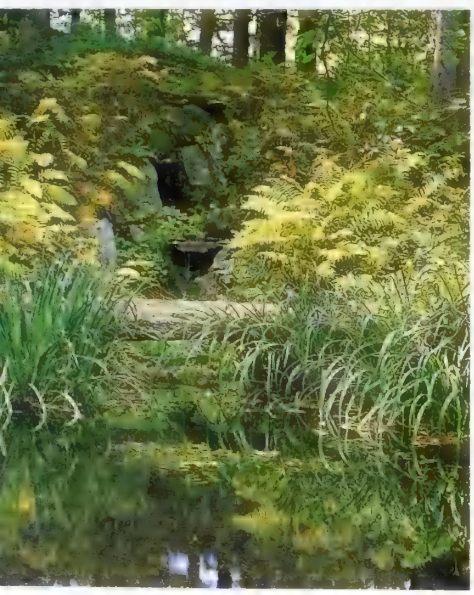
## RETURN OF A NATIVE

**When a catalog lists** a plant or seed as "new," it might mean a hybrid that never existed before, but just as often it means a rediscovered variety like this chrysanthemum-type sunflower (left), called Supermane in honor of its thousands of tiny rays (or petals). All members of the *Helianthus* genus are native Americans, but this spectacular flower had traveled far from home when it was found growing in Turkey in 1953 by a seed-gathering expedition sent by the U.S. Department of Agriculture. (Historians speculate that sunflowers were first taken across the ocean by Spanish explorers.) On file for forty years at the USDA's National Germplasm System, the seeds are now being propagated by Seeds of Change and are available to home gardeners. Sow by mid-June. Price per 20-seed pack, $7.39, shipping included. To order, call 888-762-7333. *Elizabeth H. Hunter*

## ORANGE CRUSH

**After repeatedly bumping into each other** at flea markets, Marne Dupere, a onetime Esprit executive, and Sasha Emerson, a former television producer, realized they shared an eye for bright color and oddball retro stuff—old schoolhouse furniture, mod sofas, and utilitarian carts and cabinets that once pulled duty in libraries, military bases, and hospitals. Their shared sensibility has borne fruit at Orange, a cheerful store in Beverly Hills. A vintage filing cabinet (right, $550) is freshened with bright, hard-wearing powder-coated paint; a Knoll sofa is upholstered in denim ($975); a dinette-set of chairs is juiced up with orange suede seats ($175 each). And what the vintage world can't provide, the pair designs: gargantuan chairs and ottomans in suede, wide-wale corduroy, velvet, even faux fur. And all at a good price—the most expensive thing in the store is their custom-made sofa ($1,500). Orange, 245 South Robertson; 310-652-5195. *Julia C. Johnson*





## NATIONAL PARK FOR THE NORTHEAST

**With only 38 national historical parks** in the U.S., the opening of the Marsh-Billings National Historical Park this month is an exciting event. Compared with Yellowstone, say, or even Acadia in Maine, the new national park in Woodstock, Vermont, is tiny (555 acres), but it includes a 500-acre model forest on the slopes of Mount Tom set up by Frederick Billings, an early conservationist, who began work on preserving and managing the land after he purchased the estate in 1869. The forest, with its looping 20-mile network of hiking trails and carriage roads, has prospered ever since.

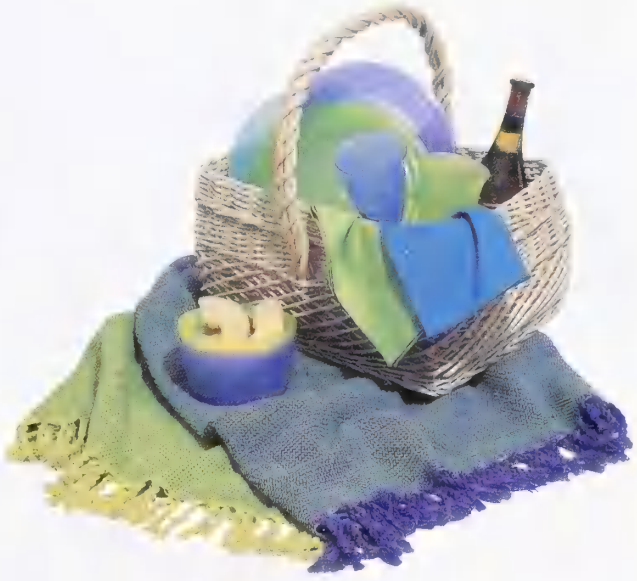
The main house was constructed between 1805 and 1807, a period during which many of the nearby houses in the thriving town of Woodstock were built. When Billings bought it from the Marsh family, the original owners, he redid it in the fashionable Queen Anne style. It was revised once again after Mary Rockefeller inherited it in 1951 (the Rockefellers have donated the estate to the nation for the park). Visitors will be able to see, for the moment, a collection of 19th-century landscapes, with work by artists such as Albert Bierstadt and [illegible] who were instrumental in [illegible] park move-



## GOOD GUIDES

**Find out the legend** of Chunky Gal Mountain (named after a chubby Cherokee girl)—and learn about Black Mountain, Grandfather Mountain, and other high-altitude sights—in *Highroad Guide to the North Carolina Mountains* ($18.95) by Lynda McDaniel. The book is part of a new series from Longstreet Press that focuses on the country's mountainous states. Guides to Virginia and Georgia are also just out, with New Hampshire, Vermont, and the Adirondacks due in August. Each volume includes maps, botanical notes, as well as festival dates and museum hours. Delightful drawings—of wildflowers, plants, and creatures of the water and woods—look as if they were torn from a naturalist's sketch pad. Call 800-820-9216. *Sarah Belk King*





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## TEA TIMES TWO

**The best tea salon in Paris,** and purveyor of perhaps the best macaroons in the world, Ladurée is opening a $7.3-million outpost at 75 avenue des Champs-Elysées. The second location takes its sumptuous design cues from the Rue Royale flagship, which was decorated in 1871 by the noted painter and poster artist Jules Cheret. Conceived as a lavish turn-of-the-century town house, the new Ladurée has a glassed-in terrace that pays tribute to Gustave Eiffel, not to mention the most elaborate gilded cornices this side of Versailles. The upper floor houses a series of intimate salons (left) of the kind Second Empire ladies would have snuggled into for a cup of Darjeeling and a good gossip. Too bad they never knew Pierre Herme's state-of-the-art pastries (right). Call 011-33-1-40-75-08-75. *Christopher Petkanas*



## IN THE AIR

We've seen lightweight patterned curtains before, but this season Osborne & Little and other fabric houses are getting bolder by coloring their sheers.

## HOTEL OF THE DAY

**With London** in the grip of millennium fever, hotels keep opening at a record pace, stealing the limelight for a couple of months before conceding to the new kid on the block. But One Aldwych, in the heart of the Covent Garden theater district, should hold the spotlight well into the next century after opening late this spring. For starters, the hotel's triangular eight-story Norwegian granite building, designed by Charles Mewès and Arthur Davis in 1907 but now gutted and restored, is something of a West End landmark; its hypotenuse hugs the curve of semicircular Aldwych, the street that gives the hotel its name. The lobby is a dramatic wedge shape, made even more stunning by 26-foot-tall windows enclosed in their original oak panels. The 105 guest rooms are done by co-owner Gordon Campbell-Gray in a contemporary style (below), with dark-stained maple furniture against a minimalist backdrop. Some look out across Waterloo Bridge or face the blazing neon of the Strand Theatre; all are filled with 20th-century artwork personally collected by Campbell-Gray. One Aldwych, 1 Aldwych, 171-300-1000; fax 171-[illegible]. Rates: $312–$1,[illegible] *William Sertl*





## IN THE WORKS AT WATERWORKS

**When Peter Sallick,** president of the style-setting bath company Waterworks, went to renovate his own bathroom, he had his pick of top-of-the-line fixtures and tile, but he didn't know where to get plush towels, a distinctive soap dish and tumbler, and a tray for his watch. His frustrating experience tracking down those finishing touches led to the birth of Waterworks Collection—an accessories store that will carry "the best of everything for the bath." Debuting in New York's SoHo this spring, and Westport, Connecticut, and Los Angeles later this year, the stores were designed by Thomas O'Brien of Aero. The stock will be arranged in bath vignettes and will include Catherine Memmi towels from Paris (above, $11–$55), embroidered linen shower curtains, "apothecary items that aren't just pretty, but useful," as well as one-of-a-kind vintage finds. Also in store will be Waterworks' new line of furnishings—seven pieces scaled for the bath, including a mahogany "bath secretary," a slender towel locker and inventive towel ladder, a terry-seated stool and small tile-topped table. Says Sallick: "I can't wait to start taking these things home!" Waterworks Collection, 475 Broome St., New York 10013; 800-927-2120. *Jill Kirchner*




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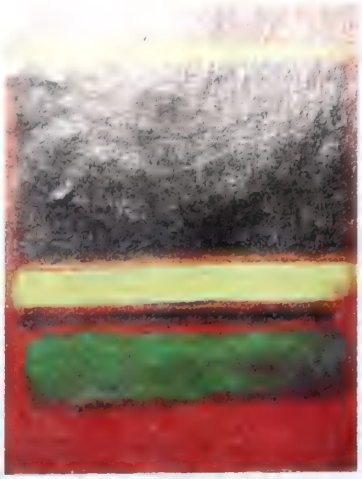
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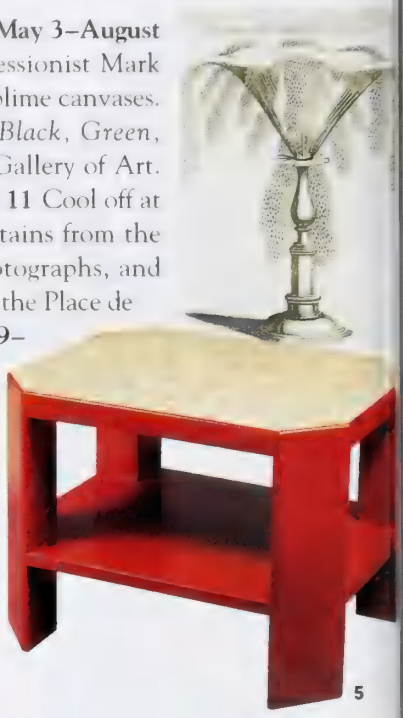

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# EXHIBITIONS

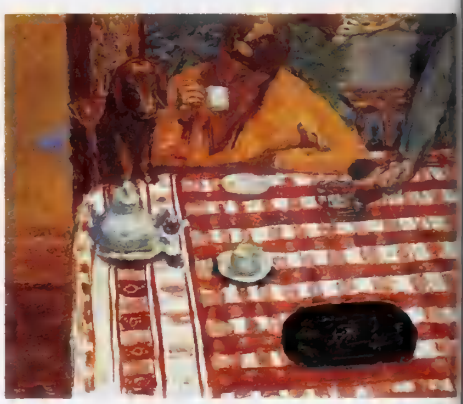
**Washington, DC, May 3–August 16** Abstract expressionist Mark Rothko used color as subject matter to produce sublime canvases. The 1949 painting *No. 3 (No. 13) [Magenta, Black, Green, Orange]* **(1)** is one of 115 works at the National Gallery of Art. Call 202-737-4215. **New York, June 9–October 11** Cool off at the Cooper-Hewitt's summertime survey of fountains from the Renaissance to today. Included are models, photographs, and drawings, such as a sketch for the 1839 fountain for the Place de la Concorde in Paris **(2)**. Call 212-849-8300. **New Orleans, May 9–August 2** After an outing to a potter's exhibition, Picasso became interested in ceramics. He worked with Madoura Pottery in southern France, producing such functional pieces as a 1956 plate entitled *Jacqueline's Profile* **(3)** and a 1947 dish *Diaulos Player* **(4)**, on display at the New Orleans Museum of Art. Call 504-488-2631. **New York, May 23–October 25** French metalworker and lacquer artist Jean Dunand created Asian-influenced furniture in the twenties and thirties. See his 1925 lacquered wood table **(5)** and other Art Deco pieces at the Metropolitan Museum of Art. Call 212-535-7710. **San Francisco, May 8–September 6** Keith Haring painted his vibrantly colored cartoonlike characters on everything from subway cars to the Berlin Wall. A retrospective at the San Francisco Museum of Modern Art includes his 1989 painting of dancing figures **(6)**. Call 415-357-4000. **New York, June 21–October 13** Pierre Bonnard depicted his wife drinking her coffee at a table in his intimate 1915 painting *Le Café* **(7)**. A retrospective of Bonnard's work is at the Museum of Modern Art. Call 212-708-9400. **New York, May 28–August 30** An Andrew Wyeth show at the Whitney Museum of American Art is the first to focus on the artist's landscape paintings, such as this one from 1955 **(8)**. Call 212-570-3676.


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# SHOWS

**Los Angeles, May 16** The personal collection of the eccentric Italian designer Piero Fornasetti, who created a distinctive style using transfer-printed trompe l'oeil, goes on sale at Christie's. A 4-panel screen from the fifties **(9)** is estimated at $8,000–$12,000. Call 310-385-2613. **New York, June 24** Responding to the ever-increasing demand for 20th-century design and decorative arts, William Doyle Galleries is organizing its first modernism auction, featuring furniture by designers like Hans Wegner, Arne Jacobsen, Charles Eames, and George Nelson. Call 212-427-2730. **Los Angeles, May 9–10** At the Los Angeles Modernism Show, one of the highlights is a rare Marcel Breuer chaise longue **(10)**, made for a 1936 exhibition at the now-defunct British department store Heal's. Call 310-455-2886.

*Christina B. Wilson*


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# SHORT STORIES

*If you fall for the allure of a lushly illustrated book, grab it—before it vanishes*

By Margaret Kennedy

**Is it my imagination,** or are books going out of print faster than ever—especially those rich with glorious images? "Tell me about it!" exclaims Cynthia Conigliaro, one of the owners of Archivia, a decorative arts bookshop in Manhattan. "It seems that only the smaller presses will commit to a long run for expensive illustrated titles. We are in a constant state of mourning as we learn that yet another favorite is history."

When catalogs arrive from Kinsey Marable & Co., booksellers specializing in hard-to-find tomes on interiors and style, I gasp at the prices listed for out-of-print titles I own—$450 for *Vogue's Book of Houses, Gardens, People*, given to me when it cost $25 by Horst, who took all the pictures. I know every page of this book by heart. Perhaps the price acknowledges the definitive authority of this indispensable glimpse of 1960s lifestyles—from the inimitable elegance of Pauline de Rothschild's château to the quirky panache of Cy Twombly's Roman palazzo (where his painted balletic scrawls are a graceful backdrop to gilded Italian Louis XV chairs). Granted, the book is thirty years old. But what about *Gardens of Venice* (1989, originally $30) by Alessandro Albrizzi and Mary Jane Pool, which now sells for $75, when it can be found? Or Suzy Menkes's *The Windsor Style* (1987, $35) selling for $125?

I spoke with several publishers of extravagant picture books and pieced together a patchwork of reasons for such brief lifespans. "Elaborate books are expensive to produce," says Paul Gottlieb, president of Abrams publishers. A first printing generally runs from 5,000 to 10,000 copies. "The more you print, the less you get [illegible] you need to sell [illegible]," says Bill Wright,





***For voyeurs of style. Above left: Mariamna Davydoff's watercolor of her governesses from* Memoirs of a Russian Lady. *Above: Sketch of Diana Vreeland by Gianni Versace. Above right: Sunny veranda from* The Swedish Room. *Below: A library of design.***

president of Hearst Books. "Every publishing house is sensitive to inventory—the ideal is to sell through." This may take several years, at which point there is a sense of relief rather than a rush to reprint. After all, there are always new visions on the horizon. Only powerful demand can restart the presses.

"Out-of-print copies of *The Besler Florilegium* have sold for $650!" says Gottlieb. (Print dealers are suspected of amassing the books to cut up and sell as individual plates.) "It was a mandate to reprint." Initially expensive at $185 in 1989, the second printing of this 12-by-15-inch book—with 373 full-page botanical illustrations originally painted by horticulturist Basilius Besler in 1613—will cost only $10 more. I have to confess I was almost sorry to hear the news, since it meant the value of my copy had just plunged.

But I do not buy books as an investment. I use them for reference. I need my books. I love my books. Now I realize that if—in a moment of economy—I wait to get one I crave, I may never see it again. What if I had resisted the $75 for *Diana Vreeland: Immoderate Style*, the divinely chic cat- >






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alog published by the Metropolitan Museum for its 1993 Vreeland exhibit. But can you call a leopard fabric-covered slipcase sheathing a flaming red portfolio—holding loose pages of tributes from her fabulous friends—anything so mundane as a catalog? It is a *treasure!* What delight I get from *Memoirs of a Russian Lady* (1986), a portfolio of watercolors and tales capturing life before the Revolution—wallpaper, fashions, food—in minute detail. For me, these images animate the Russian novels I've read, and flit through the rooms of the country manors I've visited outside St. Petersburg. Today, these books are unavailable.

Solveig Williams of Rizzoli publishers attributes the swift demise of titles to the arrival of superstores. "Local bookshop owners used to know their clientele, and orders would be slower but steady. Now the one person at Barnes & Noble who buys interiors will order 2,000 to 5,000 copies for all the stores." If a new title doesn't sell immediately (there is a 90-day period in which books can be returned for credit), the publisher may be swamped with returns. After a few years, those unsold copies will be offered to discounters, and then—as a last resort—to the recyclers. "Our older titles had a chance to grow over time," adds Williams. "For example, *Santa Fe Style* by Christine Mather and Sharon Woods (1986) has sold over 130,000 copies and is still available."

I asked a few art book–loving friends to think about what keeps them going back to certain favorites again and again. A special book, we all agreed, is one that perfectly defines an era, style, or moment. "Oh!" exclaimed designer Charlotte Moss, "*Mrs. Hurst Dancing* [1981]—all those Empire dresses!" Diana Sperling's watercolors, dating from 1812 to 1823, charmingly inform us how Jane Austen's characters would have lived.

What currently available books might become classics? Marable, Moss, and Conigliaro all suggested *Colefax & Fowler* by Chester Jones (1989), the bible of English country house decorating from the firm whose work epitomized the look. Conigliaro seconded my nomination, *An Oak Spring Flora* by Lucia Tongiorgi Tomasi (1997), see page 62. *The Swedish Room* is another candidate. Written by historians Lars and Ursula Sjöberg (1994), who have restored four of the winsome, light-filled houses pictured, this survey has poetry and depth.

Moss mentioned another of my favorites, *The French Chateau—Life, Style, Tradition* by Christiane De Nicolay-Mazery and Jean-Bernard Naudin (1991). Unlike stiffer compendiums, this book overflows with parties, weddings, children, and dogs. Alas, it's already out of print in English. But as they have been forced to do with so many other titles, the Archivia bookshop has called the publishers in the country where this book originated and ordered it in French. *C'est dommage.* ■

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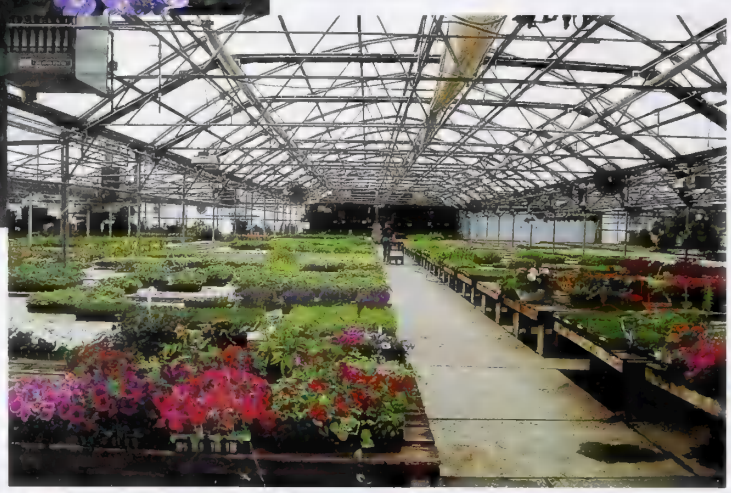
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# PLANT GATHERER

*Gardeners within a six-state radius flock to a Denver nursery where a horticulturist raises perennials uniquely suited to the area's searing summers and bitter winters*

By Linda Yang







*In the greenhouse at Paulino Gardens (above right), Kelly Grummons (above) grows ordinary plants like petunias along with unusual species from the Rockies and Africa. Among his favorite rare plants are Turkish veronica (right) and hyssop 'Sunset' (right).*

**Quiet and unassuming,** Kelly Grummons was just what I expected of a rancher's son from Wyoming. He said little as we drove out of Denver to Paulino Gardens, the nursery where he is the horticulturist. But Grummons's laid-back manner belies the fact that he is determined to transform the cultivated landscape throughout Colorado and the Plains states.

The towering snow-capped Rockies on our right made it easy to overlook Paulino's, a former truck farm and now a most unprepossessing roadside garden shop. But a clue that this is no ordinary plant store was evident in the burst of flower color at the chain-link gate, where several unfamiliar plants caught my attention. One willowy specimen was particularly enchanting, with pendulous inch-long funnel-shaped orange flowers and narrow blue-green leaves.

"That's one of our newest gems," explains Grummons proudly, enjoying my obvious admiration. "It's an anise hyssop we call Sunset—actually *Agastache rupestris* 'Sunset'—a native of the southern Rockies. The crushed leaves smell like licorice. It flowers all summer and should be great in your New York City garden—just keep it on the dry side." I accepted his offer of a two-foot-tall plant with a plug of soil-covered roots (and said a silent prayer that I wouldn't poke my seatmate in the eye on the plane ride home).

When Grummons was hired in 1986, the entry to Paulino's featured row after row of stiff junipers in five-gallon cans. "So what you're seeing is quite different from what it was," he says, waving a ruddy gardener's hand at the twenty-acre site. In the decade-plus since he has come to the nursery, armed with degrees in landscape management and floriculture, Grummons has propagated hundreds of new perennials uniquely suited to the searing summers and bitter winters of the Rocky Mountains and Plains states. Originally there were barely a dozen kinds of hardy perennials. Now, on display between several naturalistic >


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garden tubbies, and some 1,500 types of perennials, 20 species of trees, 200 kinds of herbs. "We've doubled the original nursery and have 5½ acres devoted solely to growing our own plants and those we send to other retailers," says Grummons.

Along the way, it seems, Paulino's has developed into both a retail and wholesale supplier, one of the largest such sources in the country. The faithful now flock here from all across the West, from New Mexico to Montana, from Oklahoma to Oregon, expecting the newest of the new. And they are rarely disappointed—sure to find such jewels as the *Gazania linearis* 'Colorado Gold', whose three-inch-long narrow dark green leaves are topped all summer with bright yellow flowers, or the Lavender Mist African daisy (*Osteospermum* 'Lavender Mist'), a rugged alpine whose spring-through-summer blooms change from frosty white to lavender. (Both plants are natives of the alpine meadows of temperate Africa.)

Grummons's passion for developing unusual perennials took root serendipitously. "When I got my degrees in 1985, I couldn't find a job in my specialty—cut flowers—but Paulino's was willing to pay me to sell shrubs." The next year, promoted to propagating "uninspiring poinsettias," he found himself recollecting his childhood fascination with the perennials in his grandmother's garden. "I was maybe seven at the time," he recalls, "and it seemed magical the way those fragile-looking flowers, like bearded iris, kept reappearing despite the harsh environment. Then a neighbor planted tiger lilies and I got a taste for sweeps of perennial flowers."

While still producing poinsettias, Grummons began to indulge his own fantasies and, as an experiment, started growing a perennial *Gaillardia grandiflora* called 'Baby Cole'. Only eight inches high, this May-to-September bloomer has yellow-tipped orange-red petals and a maroon center. "I raised maybe 100 plants, but the customers got really excited and snapped them up. They hadn't seen such flowers before." He then propagated *Potentilla neumanniana* 'Nana', another diminutive species only 2 inches high, with saucer-shaped bright yellow early summer flowers. (Gaillardia is a North American native; potentilla is from Europe.)

"Everything I grew sold quickly—so we just kept growing more and more. People seemed to be ravenous. We were amazed at the demand."

By 1988 Grummons was propagating dozens of unusual plants that seemed to have potential for the region's poor soils and frigid winters. Among his successes was a yellow flowering ice plant (*Delosperma nubigenum*) from the mountains of Lesotho, a tiny nation in Southern Africa. He found that not only was it comfortable with Colorado winters, but during that season its evergreen foliage turned bright red.

It was at that point that the plant hunter and curator of the Denver Botanic Gardens' alpine garden, Panayoti Kelaidis, appeared. "One day he dropped into the nursery," Grummons recalls. "He seemed impressed with the plants I was propagat-



ng and told me that he knew of many more unusual species rom the mountains of Southern Africa as well as the Rockies. The next thing I knew, he was giving me rare seeds to try. I tarted growing them as fast as he could pass them along."

Coincidentally, about this time, Kelaidis was helping rganize a program to introduce plants ideal for the region. Grummons's propagating and testing experience at Paulino's uickly made him an important part of Kelaidis's program, which has since evolved into what is known as "Plant Select." A cooperative venture of the Denver Botanic Gardens, Colorado State University, and some two dozen nurserymen, Plant Select has as its goal to "seek out, identify, and distribute" species best suited to the Rockies and Great Plains. Its ew introductions are now sold widely in the area. One, the Turkish veronica (*Veronica liwanensis*), has cobalt blue springhrough-early-summer flowers on a low mat of waxy, teardrophaped evergreen leaves. Another, the 'Pink Crystals' Ruby rass (*Rhyncheltrum nerviglume*), has shimmering ruby and silver flower plumes.

Kelaidis and Grummons talk on the phone two or three imes a week, discussing new finds. "Kelaidis believes in doing louble trials," says Grummons, "which means that we are oth germinating the same batch of seeds at the same time, ut in our own locations." And the Paulino family, recognizng the popularity of unusual plants, has continued to be supportive of these projects. "Every day people call us. They see something they don't recognize in the Botanic Gardens, and we're known for supplying unusual plants," Grummons says.

"Of course, Panayoti and I do take different views of plant success," he adds. "To him, every one that germinates is 'Fabulous!' But I must be more practical. I must focus on plants that are easy to produce in large numbers, which does eliminate a lot of interesting things."

As we left the nursery, I paused in the cavernous retail sales greenhouse, struck dumb at the sight of run-of-the-mill petunias cascading out of their plastic baskets plus cans of ordinary tomato plants. Reading my mind, Grummons shrugged and explained, "We believe in serving everyone here—from the nervous beginner to the most knowledgeable plant fanatic." ■

*Paulino Gardens, 6300 North Broadway, Denver, CO 80216; 303-429-8062. Paulino Gardens does no mail-order shipping, but its retail store is open daily all year. Several Plant Select introductions are available by mail from High Country Gardens (2902 Rufina St., Santa Fe, NM 87505; 800-925-9387, catalog, $2, plants only) and Alplains (32315 Pine Crest Ct., PO Box 489, Kiowa, CO 80117; 303-621-2247, catalog, $2, seeds only).*

*Linda Yang's most recent book is* Taylor's Weekend Gardening Guide: Plants for Problem Places *(Houghton Mifflin).*







# WALKING ENCYCLOPEDIA

*In Columbus—a small Indiana town with modern buildings by big-name architects—everyone from the newspaper editor to the man who owns the barbecue joint has an opinion about the latest design*

By Suzanne Charle

**When Deborah Berke first came to Columbus,** Indiana, there was a slight misunderstanding. Berke—an architect who has made a name for herself with her beautiful, understated "non-design" designs in Seaside, Florida; the prototype for Calvin Klein's spare CK stores; and, most recently, Battery Park City parks headquarters in lower Manhattan—had flown in to discuss plans for the new library her firm would be doing in the nearby town of Hope, a fine replacement for the makeshift quarters in a former hardware store.

Easing out of the rental Lexus, Berke and her associate alighted on Hope's classic town square, near the site of the new building. Looking at the two women, dressed in Manhattan uniforms of long black wool coats, heavy black boots, black sweaters, and black slacks, one resident turned to another and said, "I didn't know Mennonite women drove." The other shrugged: "Didn't know they drove a Lexus!"

The clash of new and old, groundbreaking and traditional, has been going on for more than sixty years in Bartholomew County, specifically in the county seat, Columbus, a town of 35,000. So far, the result has been, with a few exceptions, a harmonious and happy commingling, benefitting the area's towns and populace: Here are schools by Gunnar Birkerts, Edward Larrabee Barnes, Richard Meier, and Paul Kennon; banks by Eero Saarinen and Kevin Roche; public housing by Gwathmey Siegel; a town hall by Edward Charles Bassett; a public river park (on a tannery site once called Death Valley) by Michael Van Valkenburgh with eye-stopping red steel follies by Stanley Saitowitz. With more than fifty buildings by leading architects and dozens of works by top artists, the town is a place, as Berke says, "every American architect wants to visit—and build." The American Institute of Architects has declared Columbus one of the most impor-

*In Columbus, public and private organizations have created a mecca of 20th-century American architecture. Clockwise from top left: Henry Moore's* Large Arch *leads to I.M. Pei's library. Nearby are the city hall, designed by Edward Charles Bassett, St. Peter's Lutheran Church (interior) by Gunnar Birkerts, and the* Republic *newspaper offices, by Myron Goldsmith.*









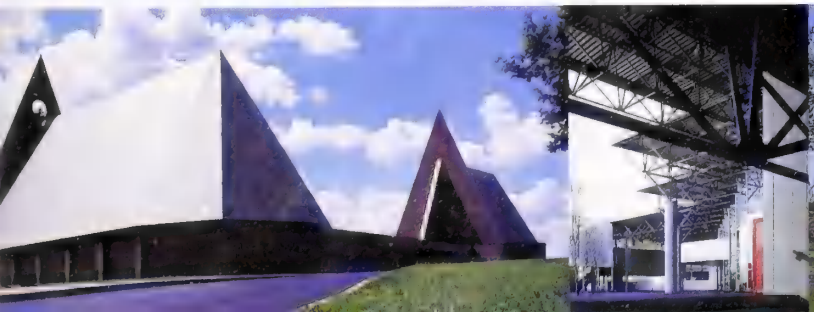
cant towns architecturally (following Chicago, New York, Los Angeles, Boston, and Washington, D.C.—all of which have significantly larger populations), and each year 50,000 people visit the buildings. On one street alone (Fifth, fondly dubbed the "Avenue of Architecture" by locals) there is a visitors center—an 1860s brick house renovated by Roche Dinkeloo and illuminated by glass artist Dale Chihuly's "Yellow Neon Chandelier"; the public library by I.M. Pei; Lincoln Elementary School and St. Peter's Lutheran Church by Birkerts; and First Christian Church by Eliel Saarinen.

It was this church that started it all back in the late 1930s. The congregation had outgrown its old space, and plans for a garden-variety Gothic were drawn up. But J. Irwin Miller, church elder and—as head of Cummins Engine Company—one of the community's prominent citizens, had other ideas. Miller, who studied at Yale and Oxford (and who still reads Greek and Latin and plays the violin), returned to Indiana to work in the family business. He had dreams not only for his company (which is now in the Fortune 500) but also for the town. He convinced the church elders to consider a more modern, forward-looking design—remarkable considering the hard times the nation was going through—and approached Frank Lloyd Wright and Eliel Saarinen. Saarinen won the commission and proceeded to design and build one of the first modern churches in the United States. Today, walking toward First Christian, one is amazed at how well the design has held up—how fresh and inspiring it is, with its clock tower, a loving nod to the towers of the Italian Renaissance and, at the same time, a bold stroke toward the future.

In the intervening years, Columbus has become something of a gold ring that architects grab at. This is due in large part to Miller and his company: After World War II, Miller realized that schools would be needed for a new generation of citizens. He offered to pay the architecture fee for the Lillian C. Schmidt Elementary School (named after a 43-year veteran teacher). The project was a success, and Cummins set up a foundation that paid the architect's fee for any public school; the only requirement being that the school board select the architect from a list prepared by a group of professionals assembled by the foundation. Although the foundation has always kept the names of the architectural committee a secret, it's not hard to imagine who were members at the outset: The architects who went on to design Columbus schools read like a roster from Cranbrook Academy of Art in Michigan, where Eliel Saarinen and his son, Eero, gently reigned.

Not to be outdone, other members of the private sector joined in the architectural fest. "Too often, other towns give all the credit to Miller and Cummins," says Sherry Stark, executive director of the Columbus Area Arts Council. "But the Millers are just the tip of the iceberg. If you look around Columbus, you'll see that much of the architecture here is sponsored by churches, businesses, small shopkeepers, even homeowners. A sense of commitment to the community permeates the town at all levels." >

***Clockwise from top left: Cummins Engine manufacturing facility by Roche Dinkeloo. Charles B. Rose's Veteran's Memorial. Susana Torre's plans for Fire Station No. 5 created a fiery protest. Paul Kennon and Truitt Garrison plans for Fodrea Community School won public praise and five awards. First Baptist Church, Harry Weese's psalm to Romanesque architecture.***





Since right, Churchgoers would seem, have joined a holy war to beautify their town. There is the futuristic North Christian Church, designed by Eero Saarinen in 1964 and landscaped by Dan Kiley, and Birkerts's St. Peter's, each with their needle-sharp spires pointing heavenwards (spires that have been imitated, usually with less success, throughout the Midwest), and First Baptist, Harry Weese's psalm to Romanesque architecture rising like a solid brick French barn on the American prairie.

In 1954, soon after the Lever building levitated above New York's Park Avenue, Eero Saarinen designed Irwin Union Bank and Trust, a jewel of a glass-walled building. Decades later, Roche Dinkeloo worked on Cummins Engine's corporate headquarters in town, incorporating an old brick cereal building as dining hall, while out on the interstate Roche Dinkeloo's Cummins manufacturing facility streams over the flat fields. Other companies were not to be outdone. Arvin Industries, another Columbus-based Fortune 500 corporation, hired William Browne, Jr., of Ratio Architects to renovate and add to an old brick schoolhouse for its corporate headquarters. The decision was not only an example of the town's growing appreciation of Columbus's 19th-century building stock, but also a sort of architectural valentine: The wife of Arvin's vice chairman had at one time been a teacher at the school.



***Scheduled to open later this month: Hope Public Library, by Deborah Berke. "Buildings should help create the fabric of the town," says the architect.***

One of the best respected buildings is home to the town newspaper, the *Republic*, on a downtown intersection that was once the site of a used-car dealership. Designed by Myron Goldsmith of Skidmore, Owings & Merrill, the glass building displays, with glowing pride, the presses at work. "I'm not sure what Bob Brown, the owner, would have built if it hadn't been for Miller," said Harry McCawley, columnist and associate editor of the paper. "I wouldn't say it was 'Keep up with the Millers,' more, 'If he can do it, I can.' Whatever, it became a showcase, a fantastic vision of the changing process of the print newspaper." The vision has paid off: Circulation and revenues of the paper have grown. A new printing press has been built out on the interstate, with an appropriate nod to Goldsmith's architectural statement on the transparency of the press: Now motorists speeding along at 65 miles per hour will be able to see the presses, 160 feet long, in action every night.

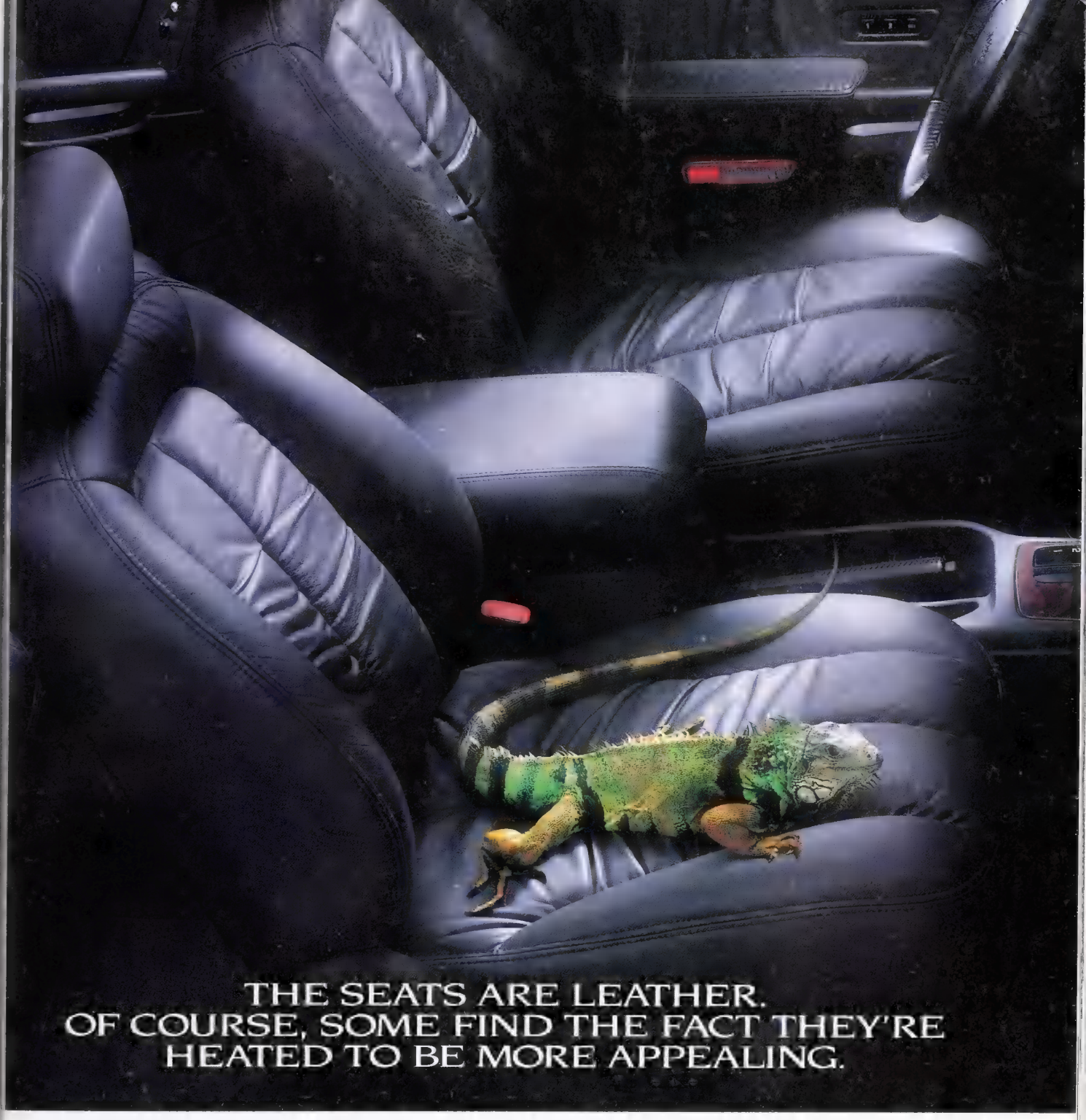
And so Columbus has grown. Not every commission has been a success: Cesar Pelli's 1973 shopping center, the Commons, is popular, not only for its Jean Tinguely sculpture (the artist spent a year in town assembling *Chaos I*, his perpetual motion sculpture, from odd bits of farm machines he found in local scrap yards) but also as a place for social gatherings. The building is far too dark and [illegible] century neighbors on main street (in the Washington [illegible]). It was, perhaps, the Commons and some other 1970s structures that made citizens realize how important their old architectural heritage was: Since that time, many buildings in downtown have been restored.

"What's wonderful about Columbus," comments Robert A. M. Stern, who recently completed an addition to the county hospital, "is that it is a small town with tremendous ambitions and achievements. It has become an architectural mecca—yet the great architecture built here is not about monuments to the architects, but architecture in service to the community."

This has not always been the case: Although I.M. Pei's library is well liked now, the architect's seeming disregard for the desires of his clients was not appreciated. Others have also felt the public wrath: This is, after all, the Hoosier State, and the initial distrust of strangers—bred over a century ago, when the lonesome prairie was still the edge of civilization, and knocks on the door would be greeted with "Who's there?" or "Hoosier?"—has led to some run-ins between locals and imported architects. Susana Torre designed, with reverence for indigenous forms, Fire Station No. 5 in the shape of a barn and silo. Offended that this was some city slicker attack on them as country bumpkins, the firemen protested (although some women in Columbus suggest that the protest would not have been half so harsh had Torre not been female).

Columnist McCawley has witnessed and commented on a number of such debates. Henry Moore's statue in front of I.M. Pei's library is called the "elephant's pelvic bone," Stanley Saitowitz's streamlined lights on Fifth Street leading to Mill Race Park (where his imaginative follies, including a boathouse and amphitheater, are enjoyed) are derisively called "whale bones." The county jail, designed by California architect Don M. Hisaka, created a major stir in 1990: The unabashedly charming building with its wire dome—actually, a rooftop exercise area for the inmates—won a number of sobriquets: the ConDome, the Bird Cage. "A lot of people were offended by the expense: $8 million," recalls McCawley with a grin. "They thought it was a hotel for convicts; some even suggested that the city rent out cells to couples, like the raffles for the Holiday Inn." The jail was built, after Miller personally went to bat for it, and now, McCawley reports, "people will drive out-of-town visitors by it, calling it 'Our Jail.'"

Other architects have not been so lucky: Robert Venturi and Denise Scott Brown were sent packing after they proposed colorful tubes as lights for the median strip leading into town. When the architects put up a series of painted cardboard test tubes, some local wag put up a sign: "Welcome to Crayola City." The city fathers decided to abandon the project. Another controversial plan was for the vermilion twin-ribbed steel arch of the overpass that soars *(Continued on page 130)*



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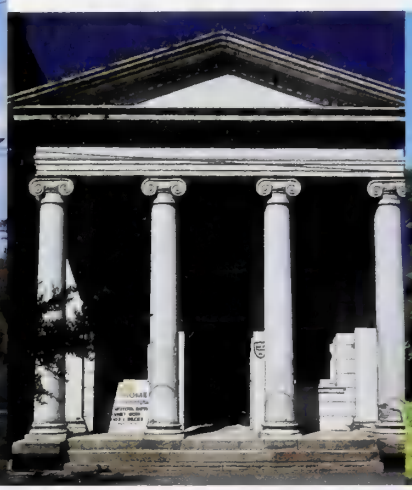
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# MAGNANIMOUS MATCHMAKER







*Through its newsletter Preservation North Carolina offers a wide variety of properties, including the Patterson Building in Maxton (above left) and the Bank of Washington in Washington, N.C. (above center), both recently restored. Above right: The Andrew Carpenter House before adoption. Below: Workers' cottages in Edenton, one of two mill villages that PNC is saving.*



*Preservation North Carolina pairs the state's endangered historic properties with eager buyers willing to restore them*

By William Irvine

**Myrick Howard is a man with a mission**—preserving the historic architecture of his native North Carolina. Since 1978 he has presided over Preservation North Carolina, a statewide conservation group that has saved more than 300 endangered properties and has grown into one of the country's most influential historic preservation organizations.

This kind of success has a secret—in this case it is a revolving fund, a financial mechanism that has become a model for preservationists all over the country. Here's how it works: Rather than buying a property outright, the revolving fund secures an option to purchase a building over a given period—usually from 3 months to 2 years. During this time Preservation North Carolina markets the property through its quarterly magazine—a recent issue included 58 buildings such as a wooden Greek Revival cottage from the 1940s, an Art Deco bus station, and a six-story Italianate peanut mill. After a suitable buyer is found, Preservation North Carolina acts as a go-between, transferring the deed to the property from the old to the new owners.

Preservation North Carolina had gotten used to brokering individual houses when its biggest challenge came along. In late 1995 Unifi, a textile company based in Greensboro, decided to close its mill in Edenton, a historic town on the Albemarle Sound. Hearing about the impending shutdown, the group sent a proposal to the company asking whether they would consider donating the property, and much to their surprise Unifi agreed. The 44-acre mill village comprises the brick Edenton Cotton Mill and 57 houses, ranging from modest one-story triple-bay mill workers' cottages to the 2,000-square-foot Colonial Revival overseer's house. When the word got out that the village was for sale, the phones began ringing. There are presently 44 houses sold or under contract.

Buoyed by this success, Preservation North Carolina has recently acquired through a bargain sale another mill village, this one located on 95 acres on a river near Burlington. Real estate developers have already shown interest in converting the 100,000-square-foot Glencoe Cotton Mill into a residential and commercial complex, and the village's 35 simple clapboard mill houses will be offered for sale later in 1998. ■


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# OAK SPRING SPLENDORS

*Landscape designer Rachel Lambert Mellon's garden library in Virginia gives rise to a stunning series of reference books on the art of horticulture*

By Martin Filler











**Garden design is the most ephemeral** of the visual arts, for its results are in a constant state of growth and transformation and, if left unattended, can quickly disappear without a trace. No less evanescent is the knowledge that goes into the creation of gardens and landscapes. Techniques for propagating and cultivating trees, shrubs, and flowers may flourish in one time and place but wither into oblivion as tastes change and practitioners fail to pass their firsthand information on to the next generation.

No one is more aware of that fragile tradition than Rachel Lambert Mellon, the legendary horticulturist and tastemaker best known to her co-professionals, friends, and admirers as Bunny. During [illegible] career she has made a remarkable series of gardens for the several homes [illegible] for the [illegible] equally renowned philanthropist, art collector, and horseman Paul Mellon and for such clients as Jacqueline Kennedy Onassis and Hubert de Givenchy. Her [illegible] President's Rose Garden and the Jacqueline Kennedy Garden [illegible] the John Fitzgerald Kennedy Library near Boston, and advised at the [illegible] Garden at Versailles (for which she was decorated by >

***Among the ravishingly illustrated historic books on gardening included in* An Oak Spring Flora *are (clockwise from top left)* Jacob Marrel's Tulpenboek, *1634; frontispiece of J.G. and L.N. van Blarenberghe's* Horti herbarii; *C.G. de Saint-Aubin's* Receuil de Plantes *depicting honeysuckle* (Lonicera caprifolium); *and the title page of Marrel's* Tulpenboek, *1642.***



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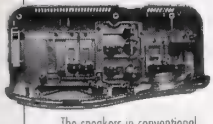


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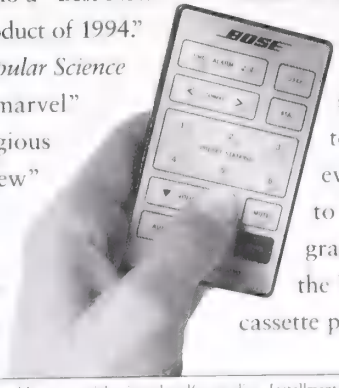
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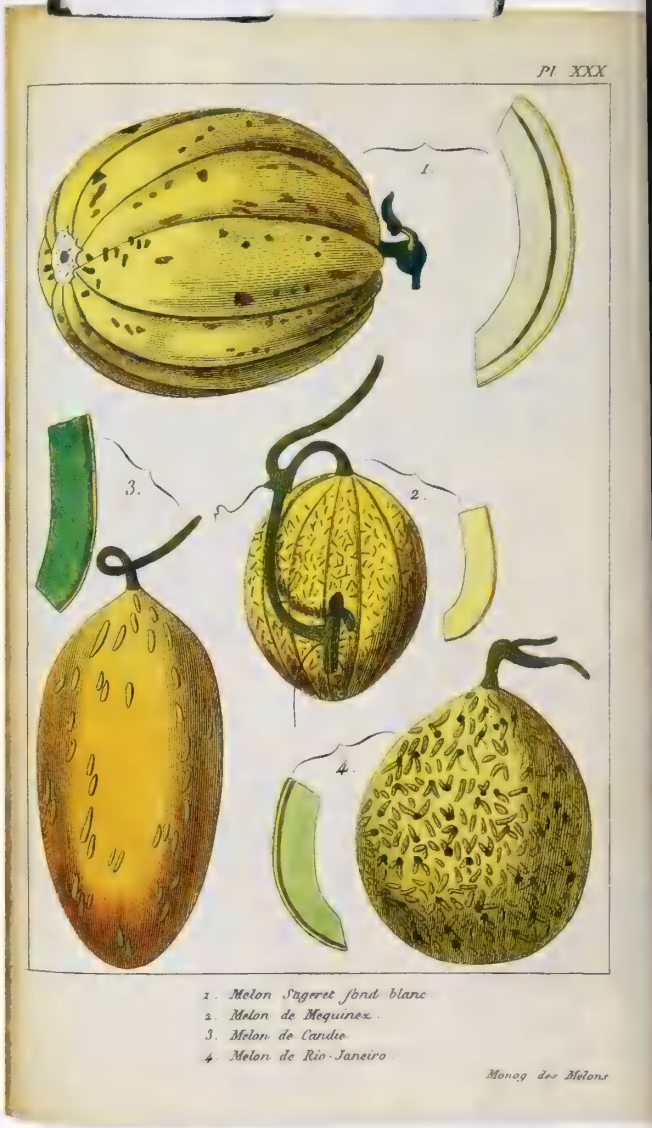
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*A remarkable Elm growing at Northallerton*




*Bunny Mellon's eye for beauty is matched by a practical mind. She knows how to turn garden visions into living reality*

the French government) are perhaps better known than several of her more pervasive contributions.

For example, it was Bunny Mellon who revived the taste for the loose, mixed Flemish-style arrangements that had as strong an influence on cut flowers during the 1960s (when Jacqueline Kennedy introduced those informal but artful compositions at the White House) as Constance Spry's more eccentric combinations had during the 1930s. And the small-scale indoor topiaries of myrtle, rosemary, santolina, and thyme that are today a familiar feature of fashionable interiors were another Mellon rediscovery. While recuperating from an illness in 1952, she began training table-top specimens of those shrubby plants into the tightly clipped geometric shapes that five decades ago were completely unknown in this country.

Unknown, that is, to all but Bunny Mellon. Self-taught by necessity, she began searching out obscure and often rare gardening books early in her life to gather the kind of practical information she could not find in contemporary publications. Indeed, her love of books had even earlier origins. A 1920 edition of Chester A. Reed's *Flower Guide: Wild Flowers East of the Rockies*, given to her by her [illegible] when she was 11, became, as she recalls, "a Bible in its importance" that "traveled everywhere with me." And the charmingly illustrated children's books of Kate Greenaway, Beatrix Potter, [illegible] with their unforgettable depictions of enchanted gardens, deeply inspired the [illegible]

[illegible] as vigorously as the gardens she laid out and planted. >

***Heirloom fruits from*** **An Oak Spring Pomona** ***(clockwise from top left):*** **W. Speechly's A Treatise on the Culture of the Vine, 1790; J. de La Quintinie's The Compleat Gard'ner, 1699; P.J. Jacquin's Monographie complète du Melon, 1832; Volkamer's Nürnbergische Hesperides, 1708.**




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LOVE YOUR WOOD.

*Bunny Mellon is not a collector who allows others to acquire on her behalf. Every book in the Oak Spring Garden Library has been selected by her, giving the holdings the same distinctive character that marks her gardening style*

Now housed in a handsome stone building by architect Edward Larrabee Barnes on the Mellons' 4,200-acre farm in Upperville, Virginia, the Oak Spring Garden Library (named for the hunt-country estate) ranks among the most important repositories on the history of gardening to be found anywhere. Numbering some 3,500 rare volumes and 10,000 contemporary books, the archive also preserves about 100 gardening manuscripts and almost 200 works of art on paper. Like her husband, Mrs. Mellon is also known for her generosity. Not content to have her library exist in splendid isolation, she would like it to be available to serious scholars, professionals, and fellow horticulturists, to whom its vast and in many cases unique resources can become a living fount of knowledge feeding directly into the creation of future gardens and landscapes.

Mrs. Mellon, who believes that well-informed browsing and hands-on contact with books is an essential part of the educational process, abhors the closed-shelf restrictions of most rare-edition collections. Yet given the scope of her holdings—which ranges from medieval illuminated manuscripts to Victorian how-to guides, from Chinese herbariums to antique Dutch tulip catalogs—some preliminary organization was needed before the library's riches could be shared more widely.

Thus came the idea for one of the most splendid series of horticultural books to appear in recent years. Beginning in 1989 with *An Oak Spring Sylva* (covering the library's books on trees) and continuing in 1990 with *An Oak Spring Pomona* (books on fruit), both by Sandra Raphael, the Oak Spring Garden Library (distributed by Yale University Press) slowly began attracting attention among garden connoisseurs, who found them a valuable reference for locating long-forgotten treatises. Those handsomely illustrated descriptive bibliographies brought such neglected figures as Bunny Mellon's favorite horticultural role model, the 17th-century Frenchman Jean de La Quintinie, to the attention of a generation that had never heard of him, nor of other giants of innovative garden design.

Yet as worthy as the first two volumes of this ongoing series are, neither is likely to have the immense appeal of the most recent addition, *An Oak Spring Flora* by Lucia Tongiorgi



getting ahead, the new Navigator has more to do with getting away. And taking life's luxuries with you.

Tomasi. The thickest and most sumptuously illustrated of the uniform-format books, it has a dust jacket emblazoned with a majestic engraving of a sunflower (*Helianthus annuus*) from Basilius Besler's *Hortus Eystettensis* of 1613. *An Oak Spring Flora* has been popping up on the coffee tables of even those without inclination to peruse the contents much beyond the dazzling color reproductions. Furthermore, given the shocking prices of many recent art books, at $75 this is one of the publishing bargains of the decade.

Organized into thematic chapters that chronologically trace the development of flower illustrations over the past five centuries, *An Oak Spring Flora*, though intended as a digest of and guide to closer study of the books it includes, is also fully satisfying as a survey of its subject. The revival and systemization of learning that began with the Renaissance and expanded during the Enlightenment focused new attention on botany, which moved from an agricultural tradition to a scientific discipline. And as the Age of Discovery opened a New World of horticultural wonders to European eyes, the existing literature expanded exponentially to document exotica beyond the imagination of stay-at-home plantsmen. Evocative examples of historically revealing publications, such as a manual published by the King of Spain for instructing explorers how to transport native flora back to the mother country, put current trends like mail-order gardening into an entirely new perspective.

To be sure, there are significant gardening libraries elsewhere, but what makes the Oak Spring Garden Library so unusual is the intensely personal involvement of its founder. Mrs. Mellon is not a collector who allows others to acquire on her behalf. Every book at Oak Spring has been selected and reviewed by her, giving the holdings the same distinctive character that marks her gardening style. Aesthetics, she firmly believes, must never take complete precedence over the functional.

Still to come at the millennium and beyond are further Oak Spring volumes: a two-part *Hortus* on garden design; a *Flora Mundi* on regional flowers and the voyages on which they were discovered; and a *Herbaria* on herbs in Western culture. Together the series promises to become an indispensable part of the ever-broadening culture of gardens. In an article she wrote for *Vogue* in 1965, Mrs. Mellon noted that "Too much should not be explained about a garden. Its greatest reality is not a reality, for a garden, hovering always in a state of becoming, sums up its own past and its future." Now, thanks to *An Oak Spring Sylva*, *Pomona*, *Flora* and their future offshoots, visitors to Bunny Mellon's garden of knowledge can harvest the fruits of her lifetime's labors. ■

*The Oak Spring series, distributed through Yale University Press, 800-987-7323, is available from Barnes & Noble nationwide; Treillage, 212-535-2288; and Archivia, 212-439-9194.*




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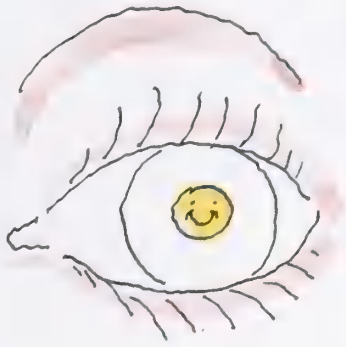
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house beautiful
JUNE 1998



# TO GLADDEN THE EYE

**As I was reviewing** the wonderfully diverse decorating stories in this issue with our features editor, Elaine Greene, she reminded me of something our mutual friend, the decorator Mark Hampton, wrote in the introduction to *Mark Hampton on Decorating,* which she edited. Published in 1989 and now considered a classic, the book contains several chapters that appeared in our magazine. In it Mark wrote, "We all know that interior decoration is seen by many as a frivolous career full of ruffles and flourishes and preposterous fashion statements. Yet to transform the bleak and the barren into welcoming places where one can live seems to me an important and worthwhile goal in life. Sometimes this transformation can stun the eye, sometimes simply gladden it, but these are not frivolous pursuits."

Those who are not convinced need only look at transformations in this issue: the pretty house in Boston by Elizabeth Speert decorated to welcome pets as well as people; the refined, spare interiors that "calm" fashion designer Michael Leva; Ira Howard Levy's house, which he says helped him "reinvent myself"; the Adirondack camp in which Gretchen Bellinger honors a grand American style, softening it with her sumptuous fabrics; the ancient, romantic French farmhouse where antiquarian Françoise Piccino devotes herself to the decorative arts. Then they'll know Mark is right.

Mark, like me, grew up in the Midwest and became interested in houses and their decoration as a young boy. Fortunately, neither of us was thwarted in our love for what some might consider "frivolous," especially in a young male. Instead our obsession, which he described as "looking at houses, thinking about them, drawing them, and daydreaming about them," was nourished and allowed to flourish.

In my many years of editing decorating magazines, I have met an unusual number of people who grew up to care about making the world a place to "gladden the eye." When you read Suzanne Charlé's story on Columbus, Indiana, you will see how one man helped turn a small midwestern city into one of the most architecturally important towns in America. And Martin Filler's piece on the garden library that Bunny Mellon is creating is a testimony to the well-known landscape designer's eye for beauty.

We agree, Mark—decoration and design are a wonderful refuge in a harsh world, and a serious endeavor indeed.

Louis Oliver Gropp

EDITOR IN CHIEF





# EVERY DOG HAS HIS DAY

*Boston designer Elizabeth Speert, who likes to spoil dogs as well as people, lives in a house where all creatures great and small find their niche*

By Christine Pittel
Photography by Eric Roth
Produced by Carolyn Sollis

**As the key turns** and the door of the white clapboard cottage swings open, a blur of fur engulfs Elizabeth Speert. The Dalmatian mailbox and dachshund boot-scraper should have been clues that this is the home of a dog lover, yet neither of the two dogs whimpering and wriggling with joy is actually hers. "I had a dog and a cat for fourteen years," says the Boston designer. "When they died, I was so devastated I decided I could never go through that again." Instead, she volunteered to take in pets for friends and family who have to go out of town. Now her cozy retreat, adorned with rose-strewn chintz and floral wallpaper, serves as an informal animal hotel.

Originally, Speert bought her house because it was close to the neighborhood dog run. Built in 1937 in a Boston suburb, the traditional Cape with a shed dormer in back also offered what was her ideal amenity: a bedroom downstairs. "I like

*A contented guest enjoys the living room, brightened by summer slipcovers: a Cowtan & Tout rose chintz and Clarence House stripe. Even the velvet-upholstered bench from Baker Furniture gets a crisp white skirt and box pleats, made from a Kravet linen, for the season.*














*The summer curtains in the dining room (opposite) are a Binnenschweig & Fils dotted Swiss. This page, clockwise from top left: Staffordshire dogs guard a painted chest. Mrs. Elizabeth Speert on the latticework front porch with Hannah, Amber and Samantha, eager for her kitchen on paper-Lace Cabin and gazebo by Speert.*



to do all my living on one floor and have my work space upstairs," she explains.

This designer knows how to make people, as well as dogs, feel comfortable. Everybody is welcome to put their feet up on the furniture, which ranges from family heirlooms to castoffs rescued from junk shops and reupholstered. "I look at furniture the same way I look at animals—I don't care about the label," says Speert, who found her cat at the pound and her dog on the street. The secret to her nonchalance about paw prints and spilled drinks is simple—slipcovers. "When the dirt gets too obvious, I just have the covers cleaned or get new ones made." There's an easy chair in the den that visiting cats have claimed as a scratching post. But that hasn't stopped Pilo, her brother's cat, from testing his strength by climbing up the grasscloth on the dining room walls. "I just think of the claw marks as more texture," says Speert cheerfully.

The walls in the den are also covered in grasscloth—barely visible behind 21 oil paintings of cows. "My grandfather raised Aberdeen Angus on a farm in upstate New York, where I spent a few weeks every summer," explains Speert. Conveniently, the grasscloth doesn't show the holes left behind when she has to move the paintings around to accommodate a new addition. As in every other room in the house, these windows are framed with voluptuous curtains, complete with old-fashioned valances. "Without curtains, a house just doesn't feel like home to me," she says.

For the moment, Speert is sticking to her vow and confining her animal acquisitions to such rarities as Scottie dog sconces. So a real dog would be wise to take advantage of the guest privileges—and make reservations.



***Speert loved the original wallpaper in her bedroom (on the left) and chose an equally exuberant Rose Cumming chintz for the curtains, bedskirt, and chair. Brunschwig & Fils chintz drapes the windows in the den (on the right). "Remember to check how the pattern looks gathered up," says the designer. Dog hair doesn't show on the leopard-print cotton by Boussac covering the sofa, next to the antique Laotian rain drum used as a coffee table. Dog and cat doorstops take a pause from the chase.***



# IN HIS FASHION

*Apparel designer Michael Leva is faithful to austerity and Directoire, except when he is not*







By Elizabeth H. Hunter  Photography by Michael Mundy
Produced by Wendy Goodman





*"In a place this severe, every detail becomes a statement," says Michael Leva. The dining table (opposite) was custom-made to go with Directoire marquise chairs. Inset, opposite: Roses in 18th-century French fishbowl, other flowers in Venetian goblets. Above: For the moment, Leva has placed 'Lumina' pumpkins on the velvet-covered footstools found in a Paris flea market, and says, "I also love rotating displays of Wedgwood basalt or French creamware." The artworks by Roni Horn above the sofa typify Leva's minimalist style: delicate splotches of lavender on a white ground. Left: Venetian goblets and American vases.*

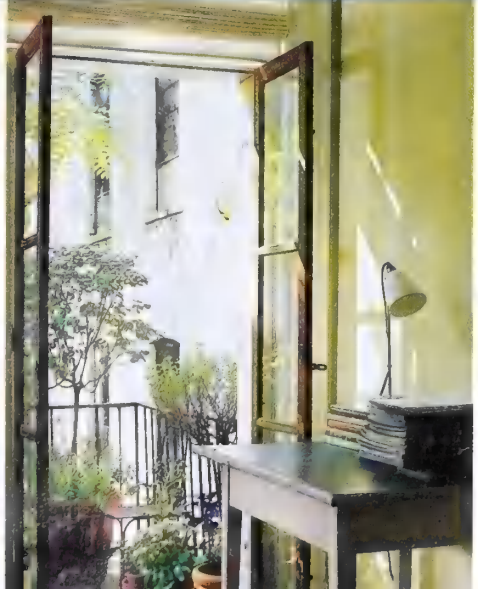
"Most [illegible] would live the way I do," Michael Leva admits about the two-room flat he [illegible]. It may be austere by conventional standards—no easy chairs, only one reading lamp—but Leva, a fashion designer, says, "I love the scenery. Every time I walk in the door I feel calm." And he has created an environment so visually rich that creature comforts seem beside the point. Consider his color choices: pale lavender for the ceiling and the living room's satin seat cushions, yellow walls with blue ceiling in the bedroom. Every shade is subtle—a bit of blue in the gray paint of an end table, seagrass rugs a gauzy green. As Leva points out, "Where there's no pattern, color must give a room life."

Although a devotee of Directoire (the post-Revolutionary period in France), Leva is no purist, as proven by the 1830s armchairs and delicate 19th-century American settee. "Most sofas are too big to sit well with period furniture," notes Leva, who lived for several years without one. His discipline in clutter control ("My parents are orderly to the point of lunacy") is matched by his ability to wait until he finds the perfect piece. "I have never bought something and said later, 'What a mistake.'"









*Michael Leva's decorating relaxes in the private spaces. He even allows himself patterned sheets on the pencil-post bed he assembled from a kit and had painted a worn gray (far left, above and below); a Swedish chair is a satisfactory bedside table till the right thing comes along. Left: Decorating and gardening books are neatly stacked on a worktable. Above: On the tiny terrace, Leva seems to forsake all notions of order, but he says surroundings always dictate and that his landlord's overgrown garden below called for blowsy blooms above.*

# WORLDWIDE WEB

*The global vision of International Style reawakened Ira Howard Levy, peripatetic executive and collector, to the merits of a classic 1960s modern house in Arizona*

By Martin Filler  Photography by Scott Frances  Produced by Kaaren Parker Gray





*Boldly shaped objects from many periods and cultures—including tribal artifacts, 17th-century European stools, Giacometti lamps, 1950s W&J Sloane chairs, and contemporary art—attain a serene harmony in the strong, monochromatic living room of this southwestern hideaway.*





**"I reinvent myself through my houses,"** says Ira Howard Levy, whose formidable skills in what he calls "creative imaging" have put his distinctive stamp on the products of such large American companies as Estée Lauder, General Cigar, Hathaway Shirts, and Sony. "In fact, my houses are the locomotives that pull me forward." The latest engine of his ever-lengthening train of residences—which include a Manhattan pied-à-terre; a neo-Palladian country house in Litchfield County, Connecticut; and a summer retreat on an island off the coast of Maine—is an International Style house built in Arizona in 1965. Levy's far-flung real estate gives him a national perspective that he believes is essential to his marketing work: "I love developing my regional interests and my regional lives. I feel like a different person in different parts of the country, and I find it useful to apply that professionally."

Levy also uses his latest home to get back in touch with the classic modernist philosophy that meant a great deal to him as a young man, but that he gradually lost touch with. "I grew up with modern design, bought into it, and then left it," he recalls. Yet his ten years on the Museum of Modern Art's committee on architecture and design kept alive an interest that suddenly burst forth with new intensity when a Neutra-inspired house he had known in an Arizona metropolis unexpectedly came onto the market. After

***Shots of pure primary color enliven the neutral-toned interiors. In the dining room (above), a red panel sets off a Mexican fiesta mask. Portrait is 17th-century Flemish. Mario Bellini's Cab chairs for Cassina surround a 1950s bleached rosewood conference table. Opposite left: The stairway adjacent to the kitchen is paved with bright yellow Vallauris tiles from France. A 1950s Fornasetti tray in the kitchen peers out, as does a portrait of Oskar Kokoschka in hall (opposite right).***





buying it over the telephone from his home in Maine, he got down to the serious business of updating it in a manner respectful of its period integrity, but in keeping with a less restrictive attitude than the International Style allowed in its corporate final phase.

Working with architect John Chonka and a local builder and craftsman, Rob Bromley, Levy introduced a host of natural materials—such as white mahogany for walls and cabinetry and Wisconsin limestone for floors and outdoor paving—which play off against the more expected modernist vocabulary of aluminum and glass. An ingenious system of window shades in different degrees of opacity permits Levy to modulate the strong Arizona sunlight by layering the sunscreens in different combinations. "I've learned to play with light," says Levy with undisguised pleasure. "I use it almost like theater gauze."

Instead of the Native American and Spanish Colonial furniture and objects that are the choices of so many collectors in the southwest, Levy brought a range of treasures that were staples of high-modernist interiors—such as art by Elie Nadelman, Henry Moore, Louise Nevelson, and George Segal; tribal artifacts from Africa and Oceania; Japanese *tansu* chests; and timeless seating designs by Mies, the Eameses, and Bertoia. To Levy, it's all one design vocabulary, one he pays affectionate homage to as he makes himself at home in yet another corner of the world.

***The cubic volumes and rough stucco finish of the exterior (opposite top) give the house the feel of an adobe, although no pueblo dweller could have dreamed of the expanse of aluminum-framed glass (opposite below). These sliding doors open the back of the structure to the patio, centered around a superb specimen of palo brea tree. Above: Cacti in a patio bed seem to confront a phalanx of plastic garden stools by Philippe Starck, who also designed the rocking stool at far right.***

FOR MORE DETAILS, SEE READER INFORMATION

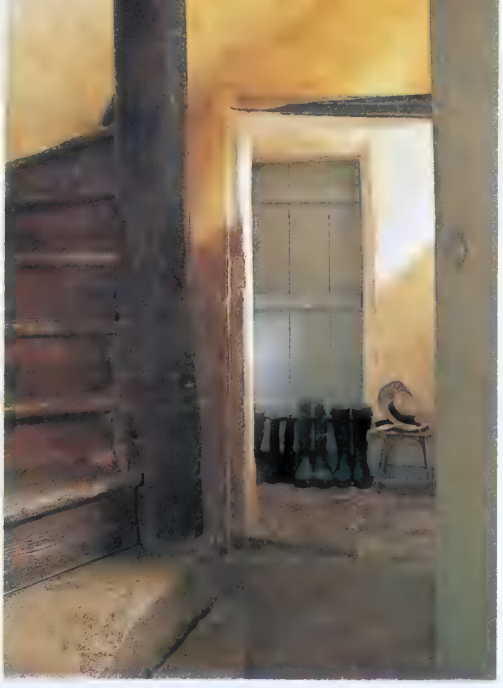


*Framed by aluminum-trimmed glass panels, master bedroom and library glow with white mahogany walls and cabinetry bathed in warm lighting. A ceiling-mounted television set swivels to make it visible in both spaces. Easy chairs and ottomans by Donghia, Mies daybed by Knoll. In the master bath (above left), an Aalto stool from ICF adds a further modernist touch. Below left: Guests feel pampered in a bedroom supplied with a club chair and ottoman in Waverly linens.*


BAUHAU









bought a fortified farmhouse, complete with defensive towers. Additions have been made to the house in every century since the foundations were laid some 700 years ago. In shale with granite doorways and a roof of flat terra-cotta tiles, it is poised on a rocky outcropping, at the bottom of which lies a river.

The house, with walls she calls "austere but reassuring," and Piccino's antiques shop, tucked into an adjoining barn, are almost interchangeable: Both give French country style—a way of life as much as a look—a tender bear hug. On the last Sunday of every month from March to October, Piccino invites 20 or so fellow dealers for a flea market in her courtyard. Farmers set up tables covered with snowy white cloths and beautiful baskets to sell their bread, cheese, honey, fruit, vegetables, and poultry. Often there is live classical music.

Piccino recalls the encouragement of a friend when she conceived the market: "Do what you love." Good advice.

*Françoise Piccino and her treasures, clockwise from near left: arranging her favorite Albertine roses; fanciful 19th-century garden chairs are from a château in the Bordelais. Built to house pigs, the long low building in the foreground is now a laundry room. On the lunch table, antique bistro glasses and a slice of the local apple tart. Cheese, fruit, and silver waiting to be transported to the courtyard for lunch. Layered with a vintage linen bedsheet and quilt, the dining table is surrounded with chairs of woven chestnut; the pine cupboard is typical of the modest, practical furniture Piccino both collects and sells. The 15th-century staircase leading to the bedrooms. In the courtyard, the Sunday food and flea market at full tilt.*











*To make the trompe-l'oeil headboard Françoise Piccino designed for her bedroom, old planks were glued together, then cut into the sculpted form seen here. The medallion encloses a Florentine landscape, and vintage sheets are in hemp- and saffron-dyed linen. Portrait of young girl is turn-of-the-century. Opposite, top to bottom: The luminous guest room's bed hangings are fashioned from old sheets with a motif that evokes the medieval past of the house; they are fastened directly to ceiling beams. Piccino set aside a room to store antique linens. Cheesecloth hangings in a corner of her bedroom conceal a dressing room; Norman marriage trunk is 17th century.*

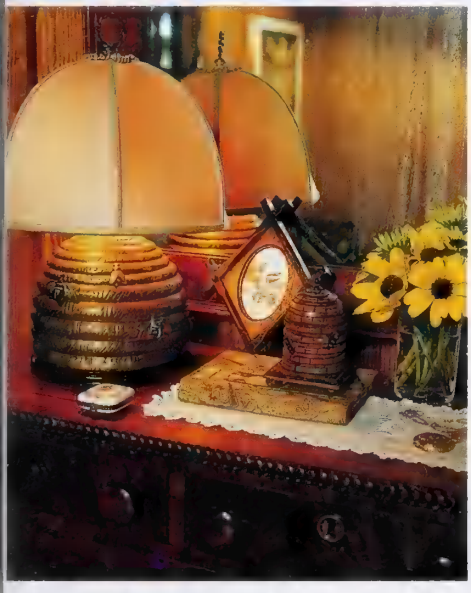
# THE FABRIC OF HER LIFE

*Textile designer Gretchen Bellinger, known for her fine weaves and subtle colors, finds herself at home in the wilds of the Adirondack Mountains*

















*The classic Adirondack two-story living room (opposite) resembles those of the 19th-century robber barons. Clockwise from top left: The dock is down the slope from the back porch. A window seat cushion is upholstered in Camel with Thistledorn bolster and Durant deerskin pillows. Guest bed dressed head to toe in Bellinger fabrics. Bellinger insists visitors sign her guest book. The view from the lake. Bellinger, Ms. B. at work, collects bee objects. Center: Jigsaw puzzles are a favorite hobby.*











*Above, left to right: A bench in the pine grove for enjoying the lake view; Bellinger painted the once-blue wicker porch furniture and woodwork her favorite color, taupe; family photographs hang in the pantry. Far left: Inherited and collected antique silver and linens. Left: Lobster salad by chef Andrew Plummer served on the porch. Opposite: Basically Bellinger—guest room headboard in Gibraltar textured cotton, Applause cotton velvet bolster, Diva rhinestone-studded silk pillow, and Buzz Buzz wool jacquard coverlet.*

BY ELIZABETH MAYHEW  PHOTOGRAPHY BY TOM MCWILLIAM

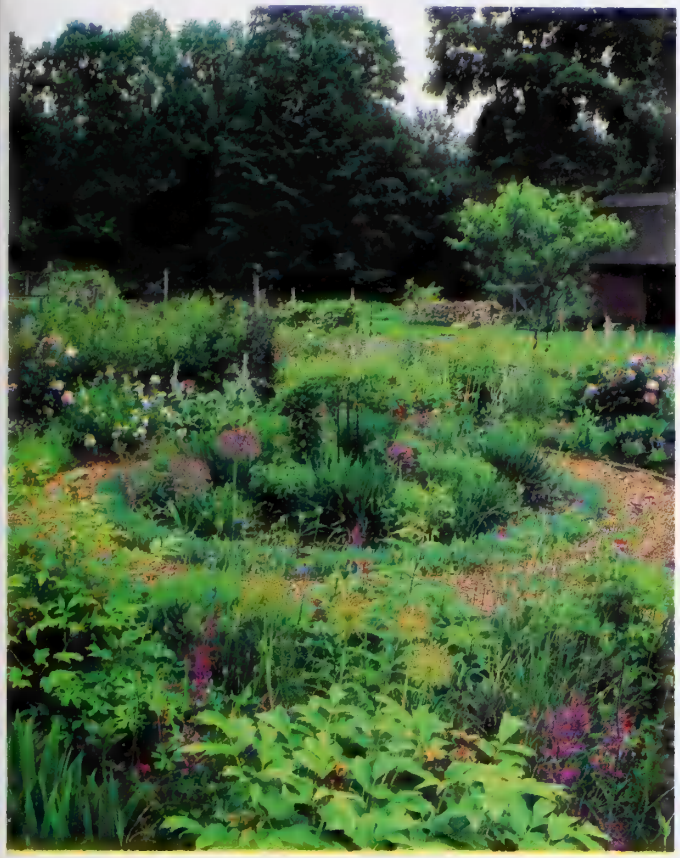
**"Everybody is nostalgic for their childhood summers,"** says textile designer Gretchen Bellinger, who as a girl spent family vacations in New York's Adirondack Mountains, one of America's most romantic regions. Ten years ago she returned to buy a place of her own. Looking for a weekend retreat where she could also entertain friends and clients, Bellinger settled on a parcel of land that includes the main house, ice shed, and boathouse of a 1908 estate (or camp, as they are still called) on Long Lake. Enlisting her family to help, Bellinger scrubbed years' worth of grime off the interior pine board walls, her father stripped furniture of tacky blue paint, and a nephew painted the clapboard porch. The house is a two-hour drive from Albany, New York, where Bellinger has her main residence and business headquarters—far from the bustle of Manhattan's design trade. To lure guests 200 miles away—particularly New York decorators—she sends a pilot friend with a private plane to bring them to Camp Bellinger.

Of course at Camp Bellinger. In every guest room downy [illegible] Long at the closets. A chef in the kitchen toils on [illegible] casserole or manicurist may be at hand to pamper you. A sea plane might glide onto the lake to take you on an aerial tour of the mountains. The decorators (most of whom also happen to be good friends, a benefit, Bellinger points out, to having a small custom business) come to Camp Bellinger to enjoy canoeing on the crystalline lake and early morning walks through pine-carpeted woods, but they also get to see Bellinger's fabric line at work. All of the pillows, upholstery, lampshades, and bedcovers are made from her neutral silk herringbones, chenille stripes, and wool jacquards. Bellinger often rotates patterns to see how one tone or texture might complement another. Visitors occasionally return for their second or third visit only to find that the room in which they last stayed has been completely redone.

Bellinger's work, even at her summer house, never stops. The phone rings frequently—she started her business in 1976 and still runs it herself—with questions from her office about yardage, shipping, or production. Few people have seen Bellinger relax except at Long Lake. Early in the morning you might find her down by the dock watching for an osprey. "I can sit here for hours," says Bellinger. "I can totally escape."







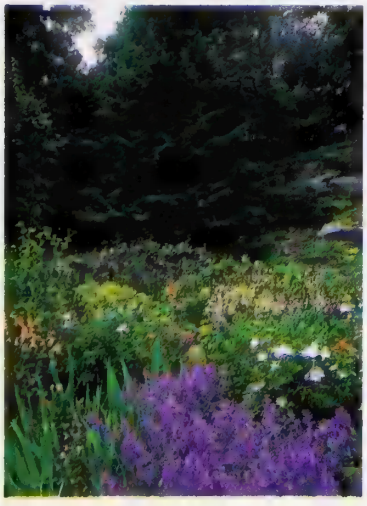
# SIXTY-YEAR ROMANCE

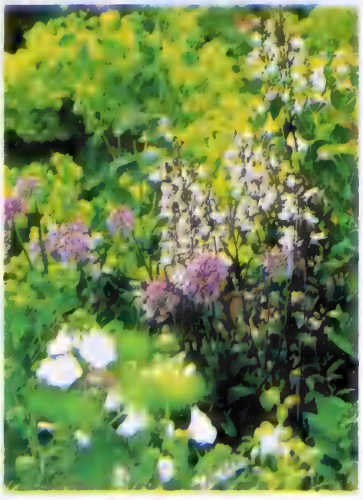
*It was love at first sight when Netta Lockwood found her farmland, and for six decades she has been planting and enhancing it*

By Page Dickey
Photography by Ken Druse
Produced by Elizabeth H. Hunter



***Netta Lockwood laid out a parterre garden some distance from her house in a sheltered spot near an old barn. A Kousa dogwood (opposite) lends grace to one end of the garden, where Pan plays his pipe and lady's-mantle and cranesbills bloom lavishly in a circular bed. Above, from top to bottom: Another quadrant of the parterre is planted with annual agastaches and at least three different kinds of alliums; curly chive, edging the center circle, will flower in August. Catmint and white mallow bloom with penstemon 'Huskers Red.' The chartreuse flowers of Bupleurum complement penstemon and alliums. Far right: Annual diascia 'Blackthorne Apricot.'***





**"As soon as I saw this place** I said, 'This is it!'" Netta Lockwood recalls, as though it were yesterday, how she fell in love sixty years ago with the property that is her home. As a young married woman with yearnings to be an artist, she had been content living in New York City. ("Paradise!") But her husband, John, wanted a country place for weekends and summers, and after a two-year search, she stumbled upon an old working farm 30 miles north of the city. It changed her life.

"A cow was tied to a tree, pigs milled about in the orchard," she says. "I climbed up the hillside and looked down. The lay of the land was like a cup—partly meadow, partly rock and woodland, with water and trees. You would almost buy the place for the trees! It had everything. It was perfect."

The richly varied natural landscape that enthralled Netta Lockwood that day in 1938 became her canvas. With the help of her late husband she set about enhancing the land, gradually adding flowers—her charming embroidery on a luxuriously textured and patterned cloth.

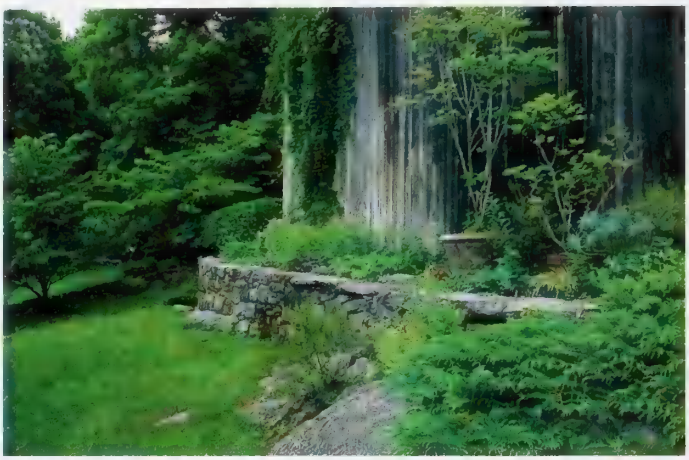
Sitting before a crackling fire in the small library of the enchanting farmhouse where she now lives year-round, Lockwood remembers with amusement what she and her husband faced those first years: "This house had no plumbing; we brought up two beds and a stool and camped out. Sheds had to



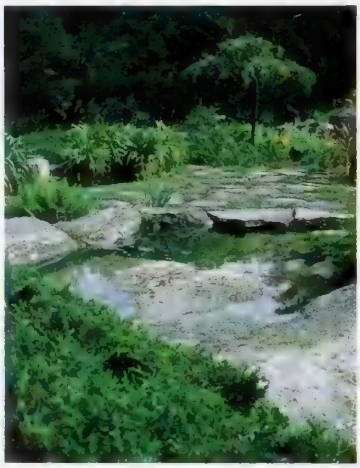
*The [illegible] medieval pattern [illegible] herbal book, Netta Lockwood laid out the design with string. The colors in the quadrants near the hawthorn-flanked entrance are deliberately soft; colors in quadrants nearest the barn are brighter. Iron umbrellas, designed after those of Lockwood's mother, are twined with clematis in the center of each square. "All my life I've been perfectly unreasonably enamored of clematis," she says.*







*Rows of vegetables (top) extend beyond Netta Lockwood's parterre; bees are kept in small white hives, and blueberries are caged against marauding birds. Above: Microbiota, an evergreen from Siberia similar to juniper but softer, dresses the side of the guesthouse along with fleece vine and pots of crape myrtle. Right, above: Near the guesthouse a pool was created in natural rock. Right, below: A quince tree marks the corner of the brick terrace and two fat boxwoods flank the door. Fragrant old-fashioned flowers are grown in beds, and pots of tree roses and clipped scented geraniums are brought out in summer.*





*Paths are important (two views below): A short stroll along a gently curving path, mown through the grass of the old apple orchard, leads from the house to the hidden parterre garden. Paths cut through ferns afford an intimate view of the woodland floor; high-pruned trees let in sunlight. Opposite: White mallow (Malva moschata alba) blooms delicately in the parterre garden.*





be knocked down, and John and I spent years clearing before a garden was dug." The terrace came first, built around an old well just outside the house, where, Lockwood remarks wryly, "I had enough sense to lay down bricks in a good design." Cottage-garden flowers were planted, and still flourish, in beds around the terrace; sweet alyssum was allowed to seed in the cracks; and "we had lots of things in pots," booty from the small greenhouse that was her second project.

"I had grown up with flowers and gardens," says Lockwood, whose mother, Mabel Cabot Sedgwick, wrote the classic book *The Garden Month by Month*, published in 1907. Lockwood's mother-in-law, an early president of the Garden Club of America, encouraged her to volunteer her energies at the New York Botanical Garden. ("They were always looking for young things.") Lockwood says, "My great piece of luck was getting to know Thomas Everett." He was the garden's revered director of horticulture, who guided her burgeoning interest in greenhouses. By the time she could afford to build one, in 1948, she knew just what she wanted in it—a potting shed on the north end with hot *(Continued on page 129)*





*A mobile grid of shelves serves as an informal room divider in a dining/working/studio space (opposite). Drexel's lithe cane-back dining chairs and table with frosted-glass center and open metal base let light float through the room. Enamel tray and straw baskets, The Global Table. Right: Storage units can be lined up or stacked in infinite ways. Straw baskets and floor lamp, Intérieurs. Below left: Stainless-steel chargers from ABC and cups echo the table's metal base. Plates, bowls, glasses, Ad Hoc. Below right: Squares of blues and taupe on bed linens from Area repeat the metal grid of the Solutions headboard.*

FOR MORE DETAILS, SEE PRICES & SOURCES AND READER INFORMATION



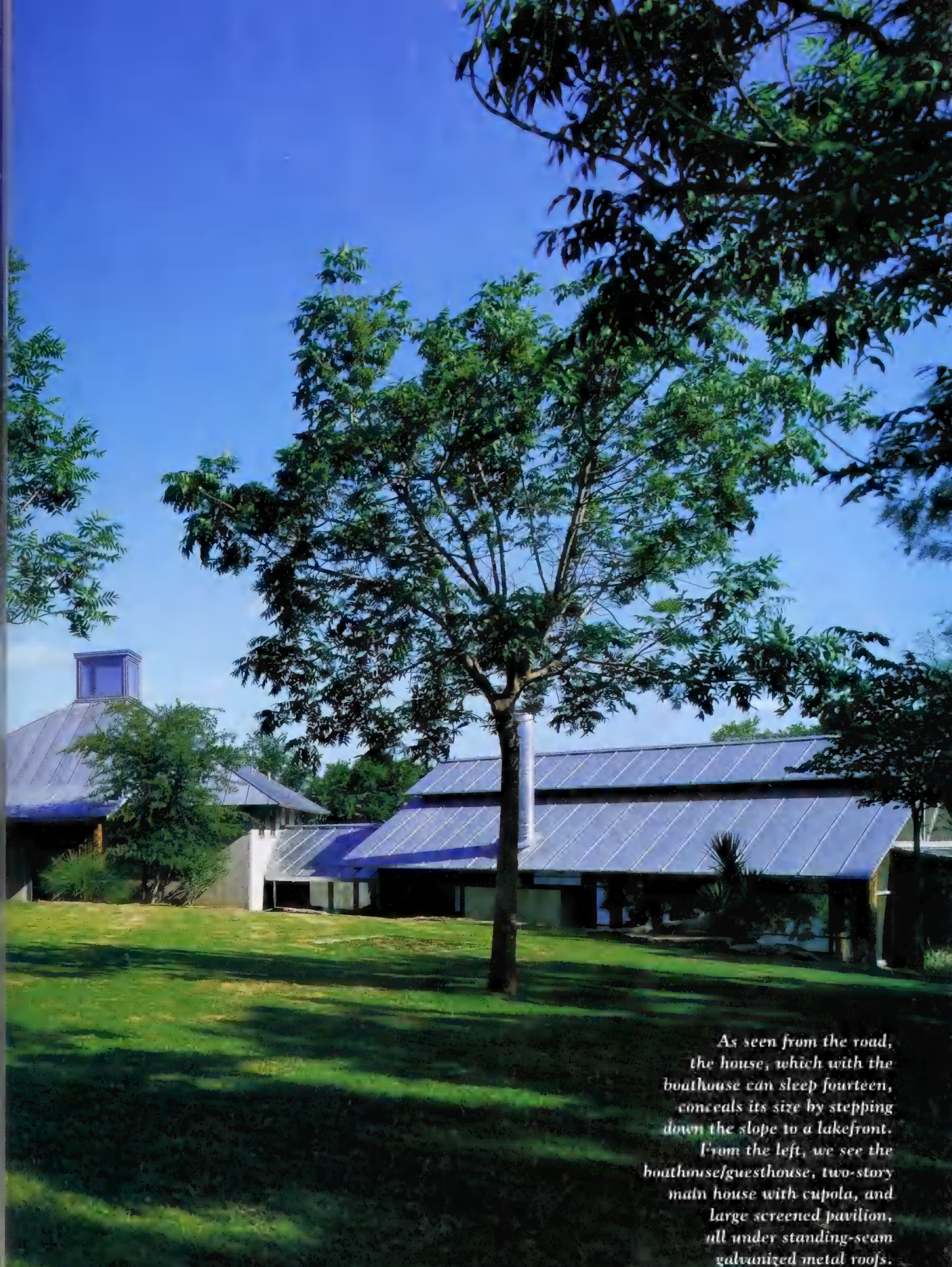






# LISTENING TO THE BREEZE

*Early Texans knew how to shut out the heat and open their rooms to every breath of air—principles applied today in a new lakeside house*



*As seen from the road, the house, which with the boathouse can sleep fourteen, conceals its size by stepping down the slope to a lakefront. From the left, we see the boathouse/guesthouse, two-story main house with cupola, and large screened pavilion, all under standing-seam galvanized metal roofs.*

By Susan Zevon  Photography by Timothy Hursley

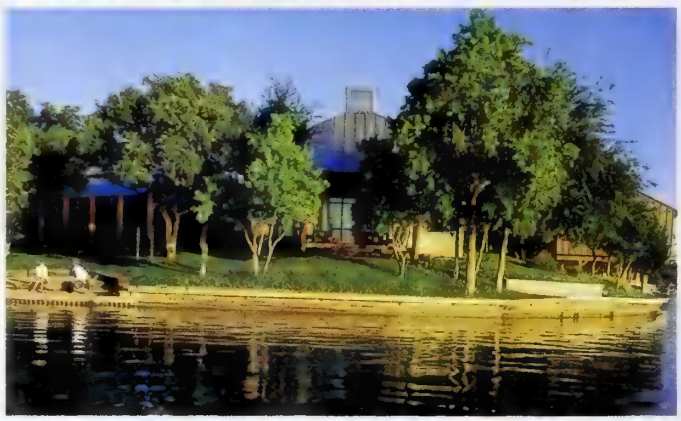
The young Austin couple own a pharmaceutical company. Their work days are long and stressful, and they virtually fall into their lake house every weekend with relief and gratitude. Here they enjoy the isolation, the trees, the water, the swimming and fishing and boating. They enjoy a house with interflowing rooms and an easy indoor-outdoor interplay, and they cook constantly—for recreation, and for their two sons and streams of overnight guests, often other families. "Sometimes I don't get into the hammock until Labor Day," the enthusiastic hostess says without complaint.

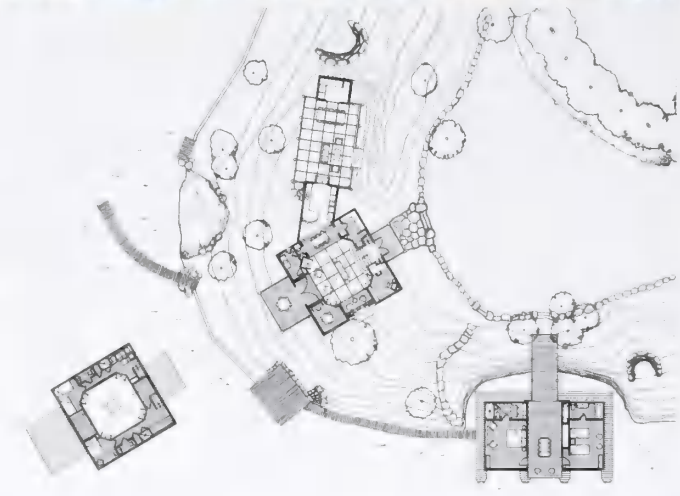
They commissioned the San Antonio firm of Lake/Flato to design this retreat, knowing that these architects could give them a house connected with the land and its building history. Lake/Flato is part of the new generation of architects applying lessons learned from the early vernacular houses of the area which used an understanding of the sun and the wind and the durable materials at hand to provide comfort in the parched countryside. The couple's choice would have been approved by the eminent architect William Turnbull, who left his own legacy of buildings appropriate to their settings. He wrote about Lake/Flato: "They site buildings sensitively in an unforgiving Texas landscape and build them of elegantly crafted, commonplace materials. Timeless architecture needn't shout; in south Texas it is more pleasant to listen to the wind whispering."

The property lies at the end of a cul-de-sac on a rounded peninsula on the banks of Lake [illegible]. Most neighboring houses sit at the [illegible] ridge of the [illegible] backyards [illegible] the lake.

Lake/Flato placed this main house and its small boathouse with two additional bedrooms at the water's edge. Thus it is cooled by on-shore breezes, and the front lawn functions as a playing field for the little boys. As in the old farm buildings, metal roofs with large overhangs shade the house.







*The rounded site dictated a rounded building arrangement (see site plan, above). The second floor of the main living space is shown left of the main-floor plan. Center: Windows and glass doors on the lake side of the house are shaded by trees Top: From the screened pavilion one can enter the kitchen. Opposite: Large pocket doors and a cupola flood the living room with light. Interior shutters give the second-floor bedrooms privacy.*

Visitors enter at mid-level, where a staircase leads down to a double-height living room. This octagonal space is topped by a cupola that opens to the sky with the flick of an electric switch. Large French doors lead from here to a porch overlooking the lake. A small office and game room off the living room can accommodate overnight guests.

Up the stairs from the entry, two little bedrooms are tucked into the corners above the living room and are expanded visually by windows that face both the lakefront and the living room below. The boathouse, which stands on pilings, contains two more bedrooms. This gregarious family can house up to fourteen overnight guests comfortably, and even more using sleeping bags on the screened porch. Visitors who stay in the boathouse say the water gently rocks them to sleep.

Traditional Texas farmhouses separate the kitchen and bedrooms with a central breezeway, known in the area as a dog-run. In this house the kitchen acts as a dog-run by means of wide doors at both ends which open to the air-conditioned house and to a screened porch, the latter with its own fireplace as well as dining and game tables.

All day the screen doors slap open and shut as the boys chase one another down to the lake and back again, followed by Sadie, their dog. Leaves rustle outside the screens but the breeze whispers through.





*A bridge leads from lawn to boathouse/ guesthouse breezeway, across which bedrooms face one another. A concrete storage room below the bridge holds boat gear. Below: The porch outside the living room overlooks the lake.*



*The airy screened porch with its lakeside view is a favorite spot for meals for family and guests. Top: Between the screened porch and the main house with its lakeside porch lies the kitchen.*

# BARBECUING HEATS UP

*Every year finds more grills on the patios, decks, poolsides, and backyards across America—105 million was last year's count. Here are three new state-of-the-art, stainless-steel gas-fueled models for outdoor use*

By Kathleen Mahoney
Photography by Ned Matura





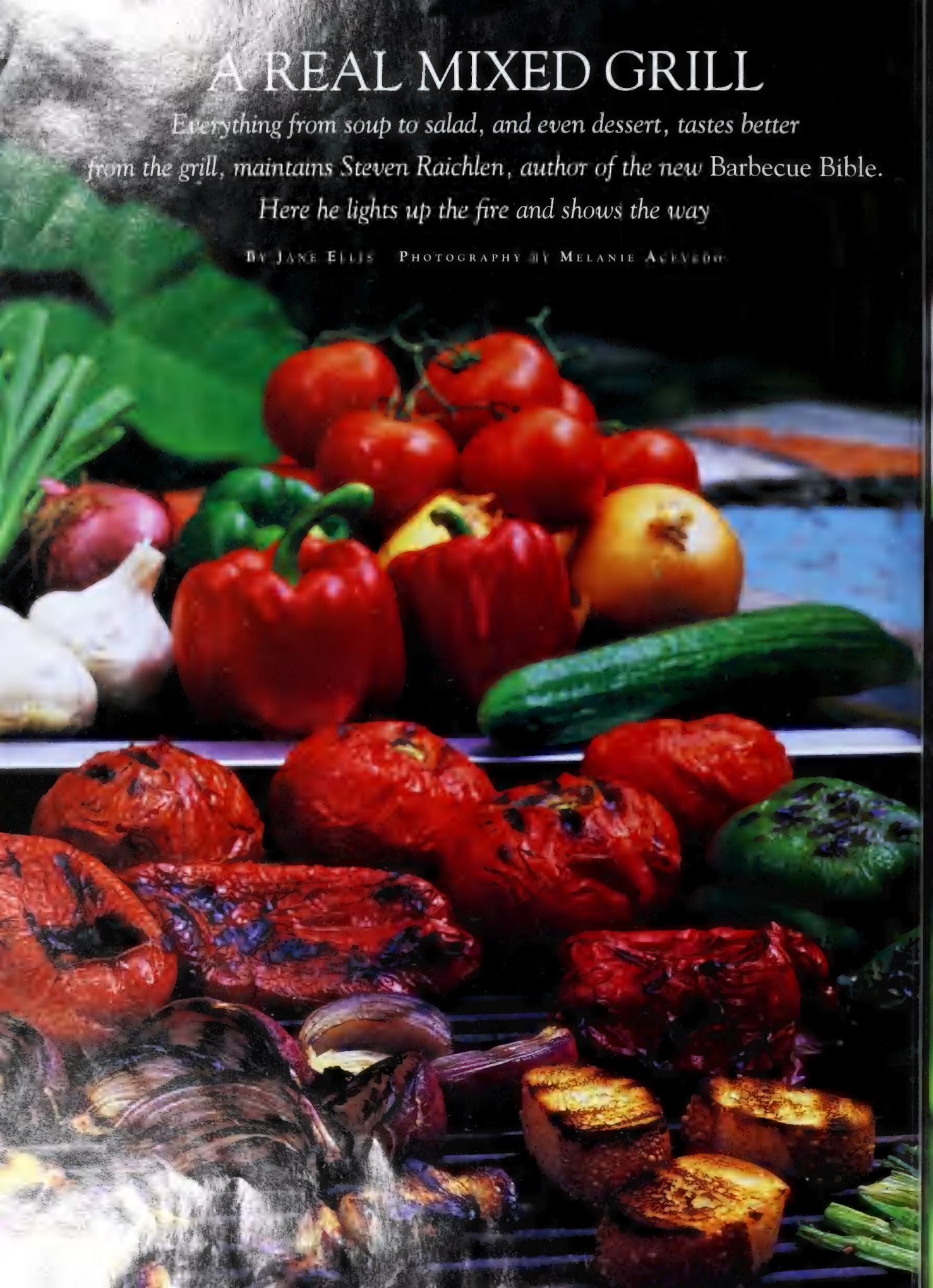
*These new barbecues have high-powered 20,000–25,000 BTU burners that are porcelain-coated for easy clean-up. All come with a motorized rotisserie. GE Monogram stainless-steel gas grills range in size from a 27-inch grill (far left) to 36- and 48-inch units. A smoker burner is standard on 36- and 48-inch models; an integrated cooktop with two 15,000 BTU burners for cooking side dishes is optional on these units. The 27-inch grill shown here with dual-burner gas cooktop and cart with fold-down shelf retails from $1,870. Left: Thermador's Char-Glo gas barbecues run 30 inches, 36 inches, and 48 inches. Stainless-steel double U-shaped burners and a patent-pending anti-flare baffled design insure even heating. The 36- and 48-inch models include a gas-powered smoker tray. This 36-inch model with cart starts at $3,000. Above: Viking outdoor grills are available in three sizes—30 inches, 41 inches (seen here), and 53 inches in a stainless steel, Viking blue, or forest green finish with optional brass trim. Fully insulated with rotary ignitors, all carry a limited lifetime warranty on stainless-steel parts. Viking's grills have a three-position warming rack and a smoker system which consists of a burner and drawer that can be filled with wood chips or water. An infrared rotisserie system is optional. The grill above with optional cart is $3,200.*

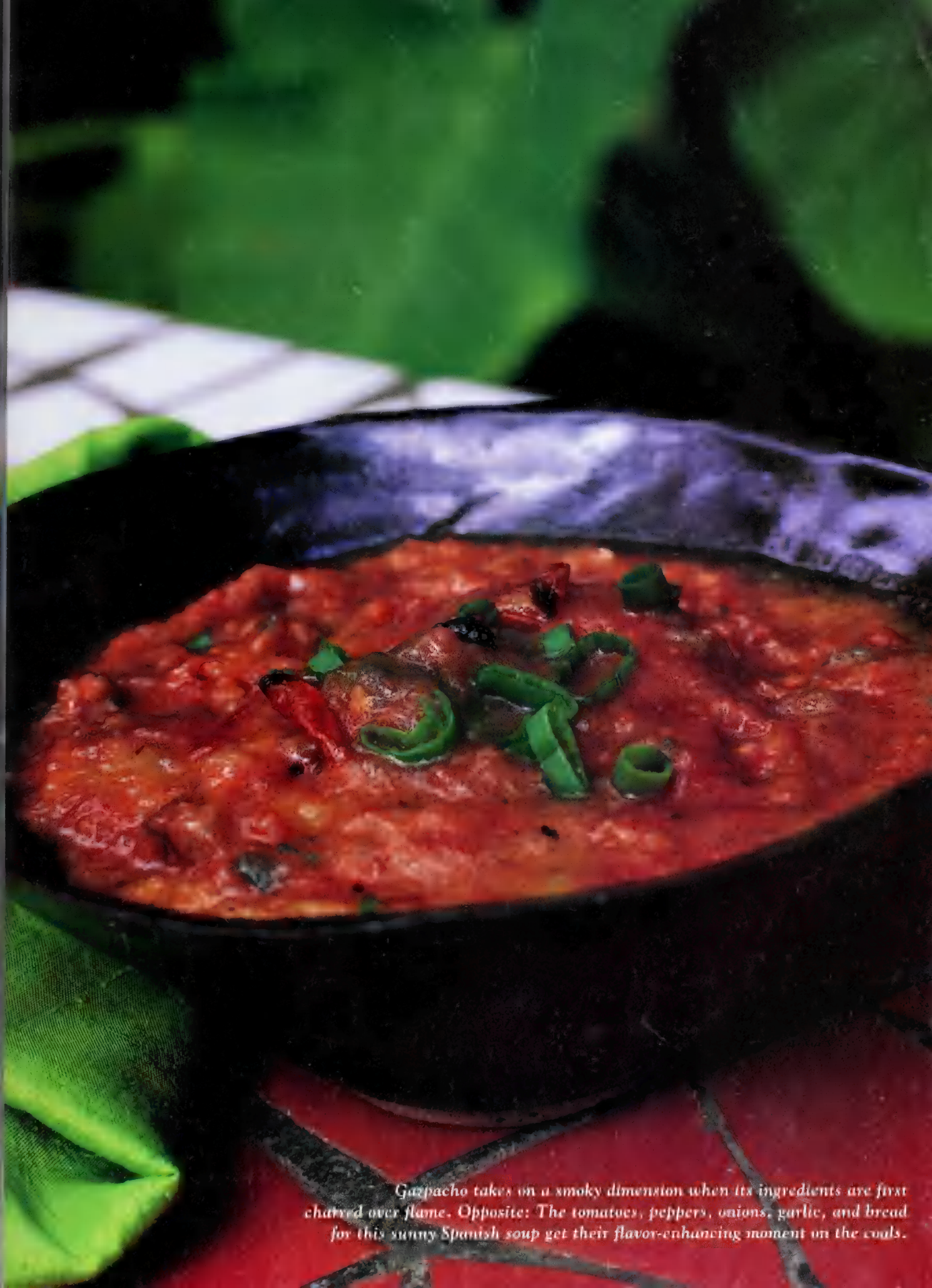
FOR MORE DETAILS, SEE READER INFORMATION

# A REAL MIXED GRILL

*Everything from soup to salad, and even dessert, tastes better from the grill, maintains Steven Raichlen, author of the new* Barbecue Bible. *Here he lights up the fire and shows the way*

By Jane Ellis  Photography by Melanie Acevedo





*Gazpacho takes on a smoky dimension when its ingredients are first charred over flame. Opposite: The tomatoes, peppers, onions, garlic, and bread for this sunny Spanish soup get their flavor-enhancing moment on the coals.*

"You can always sauté pineapple in a skillet, but when you dip it in butter, dust it with brown sugar, and grill it over fruitwood you get a far more complex flavor," explains Steven Raichlen, author of the new *Barbecue Bible* (Workman). This quick, simple dessert was the refreshing finale to a summer feast cooked over an open fire. Everything was flipped on the grill from the ingredients for the gazpacho and salad Niçoise to the chicken wings, shrimp, and beef kebabs.

An advocate of both charcoal and gas grilling, Raichlen says the choice is merely a question of the cook's temperament. Gas is quick and convenient. Charcoal is for those who love the ritual of building a fire and don't mind waiting thirty minutes until it's ready.

In either case, wood is the secret flavor-enhancing ingredient. Put wood chips in a smoker box for gas-grilling, or soak them in water and scatter on top of charcoal. Wood can also, of course, be used on its own. Oak is a Raichlen favorite because of the rich but not overpowering smokiness it imparts. For hearty meats like steak he prefers the more pronounced flavor of mesquite. Fish, poultry, and vegetables, on the other hand, call for the delicate aroma of fruitwoods like apple and cherry. To give gas-grilled foods added taste, Raichlen relies on intensely flavored marinades and sauces.



*All fired up (this page, clockwise from top left): bacon-wrapped prunes; lemon garlic bread fingers; Emeril Lagasse's New Orleans–style shrimp; Steven Raichlen tending beef kebabs on a Weber grill; Aussie chicken wings; and grilled salad Niçoise. Opposite: Pineapple slices get a bronzing.*



*Recipes adapted from* Steven Raichlen's Barbecue Bible *(Workman, 1998)*

*When grilling, make sure the fire is hot enough for good charring. When you can hold your hand six inches over the coals for no more than three seconds, the fire is ready. And because precious juices can escape if you spear with a fork, always turn food with a spatula or a pair of tongs.*

### GRILLED GAZPACHO

*Preheat gas or charcoal grill to high.*
*Soak eight to ten 6-inch bamboo skewers in water to cover for 1 hour.*

- **32 2-inch pieces of white scallion**
- **2 garlic cloves, peeled**
- **1 medium red onion, peeled and quartered**
- **⅓ cup extra-virgin olive oil**
- **2 ¾-inch-thick slices of country-style white or French bread**
- **2½ pounds vine-ripened tomatoes**
- **1 red bell pepper**
- **1 green bell pepper**
- **1 cucumber, peeled, and cut into large pieces**
- **¼ cup chopped fresh basil, oregano, tarragon, and parsley**
- **2 tablespoons red wine vinegar**
- **Cold water**
- **Salt and freshly ground black pepper**
- **4 tablespoons chopped scallion greens**

Thread white scallion parts, garlic, and onion quarters on bamboo skewers. Lightly brush with olive oil. Grill until brown, about 2 to 3 minutes per side. Remove vegetables from skewers. Set aside.

Grill bread until toasted, about 2 minutes per side. Set aside.

Grill tomatoes until skins are black and charred, about 2 minutes per side. Set aside to cool. Grill peppers until skins are black and charred, about 4 minutes per side. Set aside to cool. Scrape skin off tomatoes and peppers with a paring knife and discard. Core and seed peppers. Set aside.

Place scallions, garlic, onion quarters, bread, tomatoes, and peppers in a food processor. Process until consistency is chunky. Add cucumber, herbs, vinegar, and remaining olive oil. Process for 20 seconds. If too thick, thin with water. Season with salt and pepper to taste. Chill for at least 1 hour. Before serving, correct seasoning with salt and vinegar. Divide gazpacho among 8 bowls. Garnish with scallion greens. Serves 8.

### BACON-WRAPPED PRUNES

*Preheat gas or charcoal grill to high.*
*Soak eight wooden toothpicks in water to cover for 1 hour.*

Cut each strip of bacon into 4 pieces. Wrap each piece of bacon around a prune and secure with a toothpick. Grill until bacon is crisp, about 1 to 2 minutes per side. Remove prunes from grill. Remove toothpicks. Serve immediately. Serves 4.

### GRILLED GARLIC BREAD FINGERS

*Preheat gas or charcoal grill to medium-high.*

- **1 32- to 36-inch-long loaf of French bread**
- **6 to 8 tablespoons salted butter**
- **4 cloves garlic, peeled and minced**
- **1 teaspoon grated lemon zest**
- **¼ cup minced fresh parsley**
- **Freshly ground black pepper**

Cut bread into 4 even pieces. Cut each piece lengthwise in half. Cut each half into 4 long strips. Set aside.

Heat butter in a saucepan over medium heat. Add garlic, lemon zest, and parsley. Gently simmer until garlic starts to brown, about 3 to 5 minutes. Remove pan from heat. Add pepper to taste.

Generously brush the bread strips on all sides with the seasoned butter. Place bread crust-side-down on the grill. Turn and carefully grill until all surfaces are crusty and brown, about 1 to 2 minutes per side. Makes 32 pieces.

### EMERIL LAGASSE'S NEW ORLEANS-STYLE SHRIMP

*Preheat gas or charcoal grill to high.*
*If you want to add a wood smoke flavor, toss one or two cups presoaked pecan, hickory, or oak wood chips over the coals just before putting the shrimp on the grill.*
*Soak six to eight 6-inch bamboo skewers in water to cover for 1 hour.*

- **3 tablespoons olive oil**
- **3 tablespoons Cajun rub seasoning, recipe follows**
- **2 pounds shelled and deveined large shrimp, tail shell intact, and shells reserved**
- **1 small onion, peeled and finely chopped**
- **2 tablespoons minced fresh garlic**
- **3 bay leaves**
- **2 lemons, peeled, seeded, and thinly sliced**
- **2 cups bottled clam broth or shrimp stock**
- **½ cup Worcestershire sauce**
- **¼ cup dry white wine**
- **2 cups heavy cream**
- **2 tablespoons unsalted butter**
- **Salt and freshly ground black pepper**

Mix 2 tablespoons olive oil and 1½ tablespoons Cajun seasoning in a bowl. Add shrimp. Rub seasonings into shrimp with your hands. Cover bowl and refrigerate for 1 hour.

Heat remaining olive oil in a large saucepan over high heat. Add onion and garlic and cook until lightly browned, about 3 minutes. Stir in reserved shrimp shells, remaining Cajun seasoning, bay leaves, lemon slices, clam broth, Worcestershire sauce, and wine. Bring to a boil. Reduce heat and simmer liquid until it is reduced to about 1½ cups, about 20 to 30 minutes. Remove pan from heat. Strain sauce into a clean saucepan. Discard solids. Place pan over high heat. Boil sauce, stirring frequently, until thick, syrupy and dark brown, about 15 minutes. Sauce will be reduced to about ½ cup. Whisk in heavy cream and bring to a boil. Reduce heat and simmer, stirring frequently, until sauce is reduced to 2 cups, about 5 to 10 minutes. Remove pan from heat. Whisk in butter. Add salt and pepper to taste. Sauce should be highly seasoned.

Remove shrimp from refrigerator. Drain. Thread shrimp on bamboo skewers. Place on grill. Baste with about half the sauce and grill about 2 minutes per side. Remove shrimp from grill. Place on a serving platter and spoon remaining sauce on top. Serves 6 to 8 as an appetizer or 4 as an entrée.

### CAJUN RUB SEASONING

- **3 tablespoons paprika**
- **2 tablespoons salt**
- **1 tablespoon garlic powder**
- **1 tablespoon black pepper**
- **1 tablespoon onion powder**
- **1 tablespoon cayenne pepper**
- **1 tablespoon dried oregano**
- **1 tablespoon dried thyme**

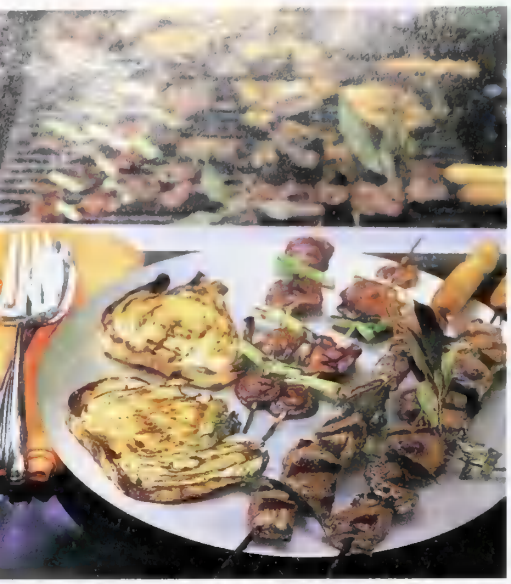
Mix all the ingredients together in an airtight jar. Store seasoning away from heat and light. Makes about ¾ cup. >




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*Just off the grill: fennel, mushroom scallion kebabs, and beef kebabs*

### BEEF AND BAY LEAF KEBABS

*Preheat gas or charcoal grill to high.*

*If you want to add a wood smoke flavor, toss one or two cups presoaked mesquite, oak, or hickory wood chips onto the coals just before putting the kebabs on the grill.*

- ¼ cup extra-virgin olive oil
- ¼ red wine vinegar
- 1 onion, peeled and finely chopped
- 12 bay leaves
- 1 teaspoon salt
- 1 teaspoon freshly ground black pepper
- 1½ pounds beef tenderloin or sirloin, cut into 2-inch cubes

Whisk together in a glass bowl oil, vinegar, onion, bay leaves, salt and freshly ground black pepper until salt is dissolved. Stir in beef. Cover bowl and refrigerate for 4 to 6 hours.

Remove beef from refrigerator. Drain beef and reserve marinade. Thread beef and bay leaves on 4 14-inch metal skewers. Baste with reserved marinade. Grill 2 to 3 minutes per side for medium-rare. Do not baste the last 3 minutes of grilling. Serves 4 to 6.

### SHIITAKE MUSHROOM AND SCALLION KEBABS

*Preheat gas or charcoal grill to high.*

*Soak eight 6-inch bamboo skewers in water to cover for 1 hour.*

- 24 1½-inch fresh shiitake mushroom caps, stemmed
- 32 2-inch-long white scallion pieces
- 3 tablespoons soy sauce
- 2 tablespoons sweet rice wine
- 1 tablespoon sugar
- 1 clove garlic, peeled and minced

Thread 3 mushroom caps and 4 scallion pieces widthwise on each bamboo skewer. Begin and end with a scallion piece. Set aside.

Whisk together soy sauce, rice wine, sugar, and garlic in a bowl until sugar is dissolved. Set aside.

Place kebabs on grill. Baste frequently with soy mixture. Grill until mushrooms and scallions are brown, about 2 to 4 minutes per side. Serve at once. Serves 8.

### GRILLED FENNEL

*Preheat gas or charcoal grill to medium-high.*

- ⅓ cup extra-virgin olive oil
- ⅓ cup balsamic vinegar
- 2 tablespoons honey
- 2 cloves garlic, peeled and minced
- 2 shallots, peeled and minced
- 1 teaspoon salt
- 1 teaspoon freshly ground black pepper
- 4 small bulbs of fennel, about 1½ to 2 pounds, trimmed, and cut lengthwise into ½-inch-thick slices
- 3 tablespoons chopped fresh tarragon or basil

Whisk together oil, vinegar, honey, garlic, shallots, salt and pepper in a large shallow bowl. Add fennel. Cover bowl and refrigerate for 2 hours. Stir frequently.

Remove bowl from refrigerator. Drain fennel, reserving marinade. Place fennel on grill. Grill fennel until tender, about 4 to 8 minutes per side. Remove fennel to a platter. Spoon reserved marinade on top. Cool and sprinkle with tarragon. Serves 6 to 8.

### AUSSIE WINGS

*Preheat gas or charcoal grill to medium-high.*

- ¼ cup peanut oil
- ¼ cup fresh lemon juice
- ¼ cup Worcestershire sauce
- ¼ cup beer, preferably Australian
- 1 teaspoon salt
- 1 teaspoon freshly ground black pepper
- 12 whole chicken wings, about 2½ to 3 pounds
- Barbecue sauce, recipe follows

Whisk together oil, lemon juice, Worcestershire sauce, beer, salt and pepper in a bowl. Set aside.

Wash chicken wings and blot dry with paper towels. Slash wings 2 or 3 times with a knife in the meaty part. Place wings in a large glass bowl. Pour marinade over wings. Cover bowl and refrigerate for 4 hours.

Remove bowl from refrigerator. Discard marinade. Place wings on the grill. Pull them open to expose as much skin as possible. Grill until cooked through, about 6 to 8 minutes per side. Brush wings with barbecue sauce the last 5 minutes of cooking. Place wings on a platter. Brush again with sauce. Serve with remaining sauce. Serves 4 to 6.

#### BARBECUE SAUCE

- 2 tablespoons peanut oil
- 1 small onion, peeled and finely chopped
- 1 clove garlic, peeled and minced
- 2 teaspoons minced fresh ginger
- ½ teaspoon red pepper flakes
- 1 cup ketchup
- 4 tablespoons beer
- 2 tablespoons fresh lemon juice
- 2 tablespoons Worcestershire sauce
- 2 tablespoons wine vinegar
- 1 tablespoon dark brown sugar
- 1 tablespoon honey
- 2 teaspoons soy sauce
- 1 teaspoon dry mustard
- ½ teaspoon freshly ground black pepper

Heat oil in a small saucepan over medium heat. Add onion, garlic, ginger, and red pepper flakes. Cook until onion and garlic are lightly browned, about 5 minutes, stirring frequently. Stir in remaining ingredients. Reduce heat and simmer, stirring occasionally, until sauce is thick, about 10 to 15 minutes. Makes about 1 cup.

### GRILLED SALADE NIÇOISE

*Preheat gas or charcoal grill to high.*

*For salad:*

- 4 6-ounce fresh tuna steaks, ¾-inch thick
- 4 tablespoons extra-virgin olive oil
- 2 tablespoons fresh lemon juice
- Coarse salt
- Freshly cracked black peppercorns
- 1 pound small red potatoes, scrubbed and cut in half
- ¾ pound *haricots verts* or green beans, ends removed
- 1 large red onion, peeled, root end intact, cut into 12 wedges
- Salt and freshly ground black pepper

*For dressing:*

- 2 teaspoons Dijon mustard
- 1 tablespoon red wine vinegar
- Salt and freshly ground black pepper
- 1 clove garlic, peeled and minced
- ¼ cup extra-virgin olive oil
- 1 to 2 anchovy fillets, rinsed, blotted dry, and finely chopped, optional
- 1 tablespoon capers, drained
- 12 basil leaves, thinly slivered

*For serving:*

- Grilled tuna
- Grilled vegetables (root ends cut off onions)
- 2 large ripe tomatoes, cut into wedges
- 2 hard-cooked eggs, cut into wedges >

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[ Willard Scott – *Trex* deck owner. ]

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⅓ cup Niçoise olives, rinsed and drained
4 cups mesclun salad greens
Dressing
6 sprigs fresh basil

Prepare salad: Place tuna in a shallow glass dish. Mix 2 tablespoons olive oil, lemon juice, salt and pepper to taste in a bowl. Pour mixture over tuna and turn to coat evenly. Cover dish and refrigerate for 30 minutes.

Place potatoes in a pan with lightly salted cold water to cover. Bring to a boil, reduce heat and simmer until tender. Drain. Refresh under cold water. Drain. Set aside.

Toss potatoes, *haricots verts*, and onions with the remaining olive oil in a bowl. Season with salt and pepper to taste. Grill vegetables until lightly charred on the outside, 3 to 4 minutes per side. Transfer vegetables to a platter. Cool.

Remove tuna from refrigerator. Discard marinade. Grill tuna until cooked to taste, 3 to 4 minutes per side for medium-rare. Recipe can be prepared ahead to this stage.

Prepare dressing: Whisk mustard, vinegar, salt and pepper to taste and garlic in a mixing bowl until salt is dissolved. Slowly whisk in oil. Add anchovies, capers, and basil leaves. Add salt or vinegar to taste. Dressing should be highly seasoned. Set aside.

Arrange tuna, grilled vegetables, tomato wedges, egg wedges, olives, and mesclun on a large platter. Drizzle with dressing. Garnish with basil sprigs. Serve immediately. Serves 4.

### GRILLED PINEAPPLE

*Preheat gas or charcoal grill to high.*
*If you want to add a light fruitwood flavor, toss one or two cups presoaked apple or cherry wood chips onto the coals just before putting the pineapple on the grill.*
*Oil grill with vegetable oil.*

½ cup melted unsalted butter
¾ cup turbinado sugar (sugar from natural cane)
1 teaspoon grated lime zest
1 teaspoon cinnamon
⅛ teaspoon ground cloves
1 ripe golden Dole pineapple with leaves, rind removed, cut in half lengthwise through leaves, cut halves into 8 wedges with leaves intact, and trim core off each wedge
6 cups coconut ice cream

Pour butter into a bowl. Set aside. Mix sugar, lime zest, cinnamon, and cloves in a bowl. Set aside.

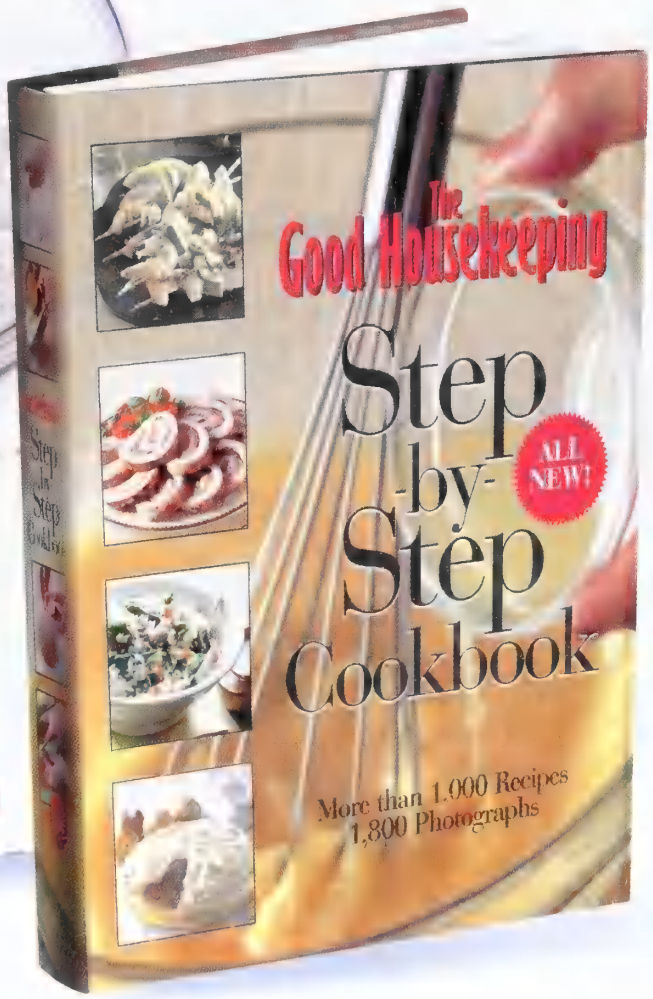
Dip pineapple wedges in butter. Dust wedges with sugar mixture. Shake off any excess sugar. Place on grill and cook until browned and sizzling. Serve immediately with ice cream. Serves 8. ■

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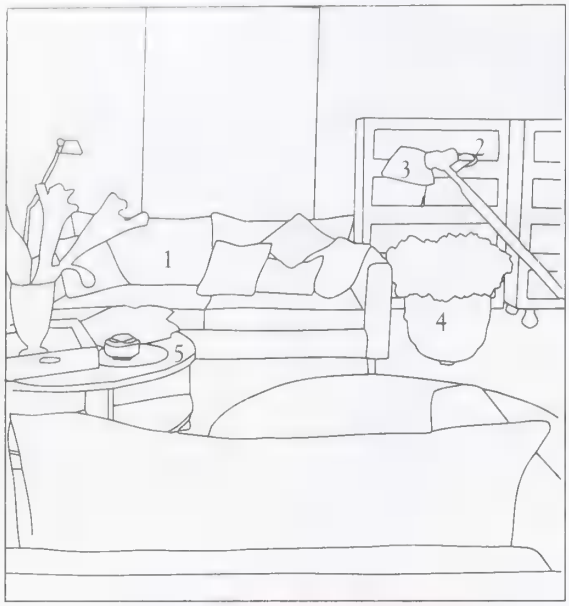
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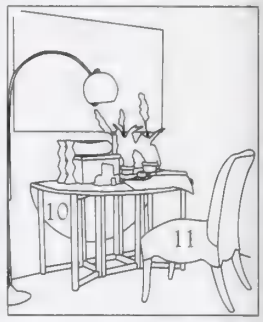
EACH MONTH, HOUSE BEAUTIFUL HAS A DECORATING FEATURE with a focus on merchandise available in retail stores. The items in this month's feature are numbered in the drawings below. For further information about the companies and stores that carry items that interest you, call our toll-free number, 800-241-9111; in Ohio, 800-241-7504; both extension 420. Or mail in the coupon. This service is available nationwide, seven days a week (except holidays). Information about merchandise featured in this issue is obtainable to August 1, 1998. All prices are approximate suggested retail.









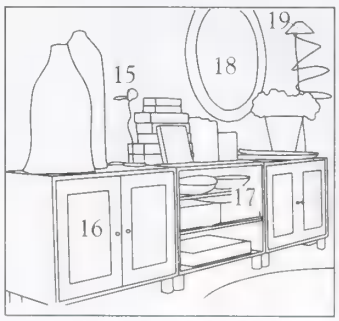



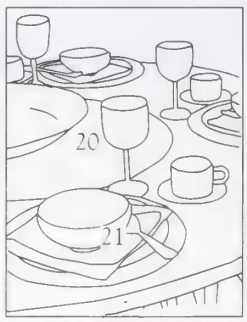

## STYLISH OPTIONS

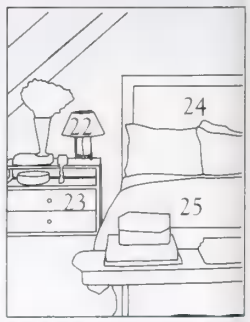
**Pages 104 to 107**

1. Sofa, Drexel Heritage Furnishings—$1,698
2. Mobile libraries, Drexel Heritage Furnishings—$1,755
3. Floor lamp, Artemide—$440
4. Planter, ABC Carpet & Home—$995
5. Cocktail table, Drexel Heritage Furnishings—$1,065
6. Throw, ABC Carpet & Home—$595
7. Chest, Drexel Heritage Furnishings—$1,755
8. Side chair, Drexel Heritage Furnishings—$580
9. Server, Drexel Heritage Furnishings—$1,280
10. Drop-leaf table, Drexel Heritage Furnishings—$1,485
11. Chair, Drexel Heritage Furnishings—$510
12. Dining table, Drexel Heritage Furnishings—$1,485
13. Bookshelf, Drexel Heritage Furnishings—$1,605
14. Cabinets, Drexel Heritage Furnishings—$2,415/ea.
15. Table lamp, Luminaire—$570
16. Chests with doors, Drexel Heritage Furnishings—$1,335/ea.
17. Chest with exposed shelving, Drexel Heritage Furnishings—$875
18. Mirror, Drexel Heritage Furnishings—$525
19. Floor lamp, Intérieurs—$440
20. Chargers, $35/ea.; dinner plates, $20 ea.; bowls, $19/ea.; glasses, $24.50/ea.—Ad Hoc
21. Napkins, $12/ea.; cups and saucers, $28/ea.—ABC Carpet & Home
22. Table lamp, Mike—$165
23. Night stand, Drexel Heritage Furnishings—$1,065
24. Headboard, Drexel Heritage Furnishings—$650
25. Bed cover, Garnet Hill—$145




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*Continued from page 32*

house. Financially, I could not have kept it. I would have had to give up the New York apartment, which I needed for my work. But sometimes I desperately yearned to see the curve of the land and ocean beyond our deck and the cold light of the stars shining through the clerestory windows in the crow's nest. There were abrupt, painful moments of remembrance: rowing across the pond to the ocean beach with the children; making chowder from clams we had found by digging our heels into muddy, wet sand at exactly the right tide. The house wasn't just a house, it was a family, a life. It was my castle, my childhood dream come true, and I had lost it.

By then my mother, too, was alone. Although I grieved for my father, missing his love and his wise judgment, I was grateful that he hadn't lived to see the failure of his daughter's marriage. I visited my mother often, with the children when possible, because I wanted us all to be a part of one another's lives. But frequently my mother and I were by ourselves, and on one of those occasions she brought out a snapshot and a letter from Bea's son Bill after his mother's death. "Dear Cousin Josephine," he wrote. "I finally went through all of Mother's things and I found this picture. I thought you should have it—you were always her favorite cousin."

The picture was of Bea, fragile but still lovely, smiling—a real smile, not a smile for the camera—in front of an apartment building with her three children. My mother framed the picture and placed it on an end table in her living room. Each time I visited her I saw it, and each time I saw it I found myself talking to Bea. I would have liked her to know that I still thought of her and her house and of something I learned from them—that the castle is a risk and that the risk is worth taking.

I was wondering, too, if losing her house had taught her, as it has finally taught me, the true value of the years she spent there. I wanted to ask her if she had kept within herself the life of that Kenilworth house, a rich, warm, secret life, as I have kept the life of our island house. I longed to know if she ever came to see her house as I am now able to see mine: a beautiful picture, perfectly framed, permanent in the way that art is permanent.

I can never know Bea's answers. Nor can I thank her—although I can give thanks—for the moment when, looking at the picture of her smiling amidst her three children, I felt that perhaps I was seeing her for the first time as she really was, as she always had been. Not the glamorous fantasy figure I had created but a woman of substance; a woman who dealt well with life even when it dealt badly with her; a woman who knew what she could discard and what no one could take from her; a woman, I hope, not unlike me. ■

*Ann Pringle-Harris is an adjunct assistant professor of English at the Fashion Institute of Technology in New York. This is her third Thoughts of Home essay.*




Here is a list [illegible]s and other resources for this [illegible]h's features. All prices are approximate suggested retail. The following symbols will help you identify the type of service provided: (R) Retail (T) trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store. (COM) Customer's Own Material; (MO) Mail Order; (M) Contact manufacturer or distributor. ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

**COVER** For more details, see Reader Information for "All His Fashion," page 76.

**34 STYLE BEAT** *Page 34:* **1. Belle de Jour Meissen handles; Venini glass handles**—Dornbracht (T); 800-774-1181. **2. Toile,** Les Demoiselles, blue, 54" w.—Lee Jofa (T); 212-688-0444. **3. O-Back dining chair** #MS-203, by Madeline Stuart, 34" h., 19.5" w., 18" d.—James Jennings Furniture (T); 213-655-7823. **4. Erte Tea Paper** #69264.06, 27" w.—Brunschwig & Fils (T); 212-838-7878. **5. Gien monogrammed plates** in blue faience—Baccarat (R); for stores, 800-777-0100. **6. Alabaster urn** with swags #CE33, 20" h.—Vaughan Designs (T); 212-319-7070. **7. Small Giulia mirror** by les 7 péchés capitaux, 12" sq., $100—Crisart Deco (R), 50 rue St. Anne, Paris, France 75002; 011-331-42-96-21-19. **8. Sea Sconce** #1262 by Carol Canner, 11½" w. 22" h. —Carvers' Guild (R); for stores: 800-GILDING.

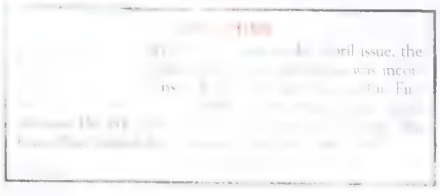
*Page 36:* **1. Blue denim ticking,** #16314 color 5, 60" w.—Kravet (T); 212-421-6363. **2. Beige/rust ticking stripe,** #1008/06, 43" w.—Chelsea Editions (T); 212-758-0005. **3. Belgian stripe ticking,** 54" w., $40/yd.—Country House Fabrics (R,T); 805-482-2006. **4. Kennet Candy Cane Stripe,** #F1908/02 in pink, 54" w., by Colefax & Fowler—Cowtan & Tout (T);212-647-6900. **5. Hawthorne** in cobalt #F644/04, 54" w., by Designers Guild—Osborne & Little (T); 212-751-3333. **6. Blue ticking,** Beach Haven Stripe Bluebell #LCF14342F, 54" w., $32/yd.—Ralph Lauren Home Collection (R); 212-642-8700. **7. Weatherproof stripe,** Outta the Blue #100-06, 58" w., Perennials—Donghia (T); 212-935-3713. **8. Herringbone stripe,** #910021-07 in thrush, 60" w.—Rogers & Goffigon (T); 212-888-3242. **9. Montauk Stripe** in red/natural #10667-03, 54½" w.—Cowtan & Tout, see above.

*Page 40:* **1. Chair,** $1,600—Munder Skiles (R,T), 799 Madison Ave., 3 Fl., New York 10021; 212-717-0150. **2. Dining chair,** #310-79, WeatherMaster Crosswinds collection, 38" h., 26" w., 25" d., $897—Lane Venture (M); 800-235-3558. **3. Round dining table,** Metro collection, 29" h., 48" dia., $539—Ethan Allen (R,M); for stores: 800-228-9229. **4. Reeded teak chaise,** 33" h., 31" w., 62" l., by John Hutton—Sutherland (M); 800-717-TEAK. **5. Porch furniture,** Front Porch collection, by Gear, **chair glider,** #14046, 39½" h., 36" w., 30½" d., $750; **love seat glider,** #14047, 39½" h., 62½" w., 30½" d., $925; **Butler's tray table,** #14045, 22" h., 16" w., 28" d., $300—Lloyd/Flanders (M); 800-526-9894. **6. Bench,** Charles Edwards Design, 36" h., 35½" w., 21" d., $3,900—Mariette Himes Gomez (R), 504-506 E. 74 St., New York 10021; 212-288-6856. **7. Side table,** Hepplewhite, Adams top, #906A-A-17-SQ, 21" h.—McKinnon and Harris (T); 804-358-2385. **8. Balinese garden bench,** #408, 37" h., 78" w., 29½" d., $1,190—The John Rogers Collection (R); 800-489-6789. **9. Dining chairs,** #2730-2000, 36" h., 28" w., 27½" d., $859; **dining table,** #2376-4800, 48½"dia., 29½" h., $809—Brown Jordan (M); 626-443-8971.

**48 SHORT STORIES** *Booksellers:* Archivia: The Decorative Arts Bookshop, 212-439-9194; Kinsey Marable & Co., 202-337-3460 and 212-717-0342. *Books shown, from top: Santa Fe Style* by Christine Mather and Sharon Woods (Rizzoli, 1986); *Mrs. Hurst Dancing & Other Scenes from Regency Life 1812-1823* by Gordon Mingay, watercolors by Diana Sperling (Victor Gollancz, Ltd, 1981); *Colefax & Fowler* by Chester Jones, Bulfinch Press (Little, Brown, and Co., 1989); *The Windsor Style* by Suzy Menkes (Salem House, 1987); *Diana Vreeland: Immoderate Style* by Richard Martin and Harold Koda (The Metropolitan Museum of Art, 1993); *Memoirs of a Russian Lady* by Mariamna Davydoff (Harry N. Abrams, 1986); *The Swedish Room* by Lars Sjöberg and Ursula Sjöberg, photographs by Ingalill Snitt (Pantheon, 1994); *An Oak Spring Flora* by Lucia Tongiorgi Tomasi (The Oak Spring Garden Foundation, 1997); *The French Chateau: Life, Style, Tradition* by Christiane De Nicolay-Mazery and Jean-Bernard Naudin (Thames and Hudson, 1991); *The Besler Florilegium* by Gérard G. Aymonin (Harry N. Abrams, 1987); *The Gardens of Venice* by Mary Jane Pool, photographs by Alessandro Albrizzi (Rizzoli, 1989); *Vogue's Book of Houses, Gardens, People* by Valentine Lawford, photographed by Horst (The Viking Press, 1968).

**60 MAGNANIMOUS MATCHMAKER** For information, write to Preservation North Carolina, 101 St. Mary's St., PO Box 27644, Raleigh, NC 27611; 919-832-1651.

**70 NORMAN COMPLEX** *Pages 70 to 75* **Flea market,** for



information: Françoise Piccino, Ménil-Glaise, 61150 Batilly, France; 011- 33- 233-362-822. Dates for 1998: Mar. 29, Apr. 26, May 31, June 28, July 26, Aug. 30, Sept. 27, Oct. 25; Sun., 10 A.M.-7 P.M.

**76 ALL HIS FASHION** *Pages 76 to 79:* **Cover: Top fabric layer on slipcover,** Revelations #RV7171G, mint, 1339 w.—Rodolph, Inc. (T); 707-935-0316. **Bottom fabric on slipcover,** Popsicle #0350-04, lime green, sheer cotton—Donghia (T); 800-DONGHIA. **Dining table**—John Fisher Furniture(M); 718-802-1784. **Flower arrangements**—Doro's Annex (R), 180 9 Ave., New York 10011; 212-255-5639. **Plants**—Atlock Farm Nursery (R,T), 545 Weston Canal Rd., Somerset, NJ 08873; 732-356-3373. *Living room:* **Marquise chairs**—Reymer Jourdan Antiques (R), 29 E. 10 St., New York 10003; 212-674-4470. *Bedroom:* **Bed linens**—C&C Home Collection (R), via della Spiga 50, Milan, Italy 201121; 011-392-780-257.

**80 WORLDWIDE WEB** *Pages 80 to 87: Architect:* **True Order Architects,** 1429 N. First St., Phoenix, AZ 85004; 602-256-2345. *Construction:* **Bromley Construction,** 919 N. Stapley Dr., Ste. I, Mesa, AZ 85203; 602-461-0041. *Living room:* **Shield; statue; antelope headdress**—Frank Hill Tribal Arts (R), 3701 N. Marshall Way, Scottsdale, AZ 85251; 602-424-7983. **Mortar; cacti**—Pearson Company (R), 7022 E. Main St., Scottsdale, AZ 85251; 602-840-6447. *Kitchen:* **Counter; steel work**—Southwest Metal Smiths (M); 602-438-8577. **Helmet mask**—Frank Hill Tribal Arts, see above. *Dining room:* **Mortar & pestle; mask**—Frank Hill Tribal Arts, see above. *Front entrance:* **Spheres**—De Santana Hand Carved Stone (M); 602-231-0971. *Patio:* **Rocking stool,** Philippe Starck, Dadada, $75; **chaises,** A. Meda Long frame, $1,175; **stool,** Philippe Starck, Bubu, $65—Diva (R,T), 8001 Beverly Blvd., Los Angeles, CA 90048; 310-278-3191. **Plant**—Pearson Company, see above. *Guest room:* **Club chair & ottoman fabric,** Pen Pals—Waverly Fabrics (T); 212-213-7900. *Bathroom:* **Aalto stool**—ICF (R,T); 800-237-1625. *Library:* **Chair fabric**—Benninson Fabrics, Inc. (R,T); 212-941-1212. **Chair; ottoman**—Donghia (T); 212-925-2777. *Bedroom:* **Male figure**—Frank Hill Tribal Arts, see above. **Mies daybed**—Knoll (R), 105 Wooster St., New York 10012; 800-445-5045.

**94 THE FABRIC OF HER LIFE** *Pages 94 to 97:* **All fabrics—Gretchen Bellinger Inc.** (T), PO Box 64, 31 Ontario St., Cohoes, NY 12047; 518-235-2828. *E-mail:* GretchenBellinger@juno.com. **All upholstery**—Delta Upholsterers, Inc. (T); 212-265-7333. **Sofa cushions and bolsters,** Guideboat cotton bouclé #2523-02 beige; **sofa and chair pillows,** Porch canvas stripe #2532-02 putty/beige; chair cushions, Cotswold plain weave, #1456-01 bay; **balcony window seat cushions,** Corde du Roi, vertical cut pile, #1472-03 creme caramel; **balcony window seat pillows,** Scheherazade silk herringbone #2634-91 pheasant, Thistledorn textured weave, #1452-02 sagebrush; **Roman shades,** Cutwater satin stripe with lurex 2529-03 beige/copper. **Rug,** sisal in rice—Alison Seymour (R,T); for stores: 206-935-5471. **Wicker sofa,** W630; **wicker chairs** W630N, W630S—Bielecky Brothers (T); 212-753-2355. **Coffee table; Oriental antiquities**—Mills Gallery (R); by appt.: 808-256-3015. *Outside:* **Chair fabric,** Awning canvas stripe #2524-03 natural/taupe. **Barrel planters**—Faddegon's Nursery (R), 1140 Troy Schenectady Rd., Latham, NY 12110; 518-785-6763. *Window seat:* **Cushion,** Camel woven herringbone #3012-01 natural camel; **bolsters,** Thistledorn textured weave #1452-02 sagebrush; **pillows,** Durant deerskin #4061-01 pine knot and Hiawatha Hereford slunk #4041-01 brown/white. Paint, #984—Benjamin Moore (R), for stores: 800-826-2623. *Dresser:* **Lampshade,** Rhumba cotton chintz, #2561-01 money plant. *Bedroom:* **Headboard,** Gibraltar textured weave #1521-18 soda; **bolster,** On the Right Track chenille stripe, #1463-07 fruited plain; **pillow,** Isadora pleated silk 3722-02 grecian urn; **coverlet,** Pasha linen velvet #1591-53 chick-pea; **lampshade,** Malmaison silk shantung #3641-25 bisque, #3641-12 apricot. **Lamp,** Hansen—Hinson Lamps (T); 212-688-5538. *Porch:* **Chair cushions,** Rowboat textured weave #1526-05 taupe/grey. *Entrance:* **paint** #983—Benjamin Moore, see above. **Placemats on table,** Rowboat textured weave #1526-05 taupe/gray; **napkins,** Awning canvas stripe #2524-05 taupe/gray. **Lobster salad**—Andrew Plummer, Allegro Café, 33 Second St., Troy, NY 12180; 518-271-1942. *Bedroom:* **Headboard,** Gibraltar textured weave #1521-64 sand; **bolster,** Applause cotton velvet #672-08 peanut vendor; **pillow,** Diva rhinestones on silk #3304-02 topaz/champagne; **coverlet,** Buzz Buzz wool jacquard #1306-03 camel winged taupe.

**104 STYLISH OPTIONS** *Pages 104 to 107: Living room:* **Sofa,** #C915-S, green seat fabric #208-43, cream frame fabric #208-84, 21" h., 37½" d., 88" l., $1,698; **round cocktail table,** #454-130, ash, 18" h., 40" d., $1,065; **end table,** #454-302, 24" h., 26" d., 22" w., $650; **Mobile libraries,** #454-710, ash, 63" h., 44" w., 18" d., $1,755—Drexel Heritage Furnishings, Drexel Studio collection (R); for stores: 800-916-1986. **Tolomeo floor lamp,** $440—Artemide (R), 46 Greene St., New York 10013; 212-925-1588. **Straw mat**—Aleman/Moore (T); 718-349-8221. **Throw pillows,** from $24—Concepts Marketing Associates (R); 800-621-5075. **Stacking bowls,** $42; **planter,** $995—ABC Carpet and Home (R), 888 Broadway, New York 10003; 212-473-3000. **Round plate,** $35; **brown tray,** $220—Ad Hoc (R), 210 West. Broadway, New York 10012; 212-925-2652. **Blond tray,** $25—The Global Table (R), 107-109 Sullivan St., New York 10012; 212-431-5839. **Coupe,** $560—Intérieurs (R), 114 Wooster St., New York 10012; 212-343-0800. *Mud room:* **Chest,** #462-120, 36" h., 65½" w., 19" d., $1,755—Drexel, see above. **Painting,** *Untitled 1997*, by Ross Bleckner, 21"x 21", $1,000—Jim Kempner Fine Art (R), 501 W. 23 St., New York 10011; 212-206-6872. **Marble sink,** $495 **throw,** $595—ABC Carpet and Home, see above. *Bar:* **Server,** #452-504, 32H" h., 441" w., 18" d., $1,280, **side chairs,** #452-717, cane back, ash, 35" h., 21" w., 24" d., leather #73-93 $580—Drexel, see above. **Painting,** *Happiness for Instance 1997*, by Ross Bleckner, 42"x 32½", $3,000—Jim Kempner Fine Art, see above. **Candlesticks,** $30/ea.—The Global Table, see address above. **Lusterware cups and saucers,** $26/ea.; **white bowls,** $48—ABC Carpet and Home, see above. **Tray,** $85; **glass vase,** $42/ea.; **bucket,** $26.50—Ad Hoc, see above. **Small print,** $275—Intérieurs, see above. *Work studio:* **Drop-leaf table,** #454-450, 29" h., 48" w., 56" d., ash, $1,485; **chair,** #C386-CH, 40" h., 26" w., 26½" d., fabric #243-43, $510—Drexel, see above. **Floor lamp,** $1,700—C.I.T.E., see address above. **Painting,** *Dog, 1989*, by Eric Fischl, 36"x 52", $4,500—Jim Kempner Fine Art, see above. **Candlesticks,** $30/ea.; **grass tray,** $45—The Global Table, see above. **Book ends,** $90—C.I.T.E. (R), 100 Wooster St., New York 10012; 212-431-7272. **Round bowl,** $50—ABC Carpet and Home, see above. *Dining room /work studio:* **Dining table,** #452-330, 28¼" h., 54"dia., $1,485; **room divider bookshelf** on wheels, #454-702, 72" h., 66" w., 18" d., ash, $1,605; **cabinets,** left, #462-414; right, #462-416, 80" h., 21" w., 17½" d., $2,415/ea.—Drexel Heritage, see above. **Round straw mat**—Aleman/Moore, see above. **Wood containers,** from $85—Intérieurs, see above. **Enamel platter,** $38; **blond straw baskets,** $54/ea.—The Global Table, see above. *Entryway:* **Chests with wire mesh glass doors,** #464-920, 30" h., 36" w., 19" d., $1,335/ea.; **chest with exposed shelving,** #464-930, 90" h., 36" w., 19" d., $875; **mirror,** #450-240, 1" d., 40"dia., $525—Drexel Heritage, see address above. **Wicker fish traps,** $325; **floor lamp,** $440—Intérieurs, see above. **Large bucket,** $40; **wire baskets,** $22—Ad Hoc, see above. **Stacked boxes,** from $25/ea.—C.I.T.E., see above. **Ingo Maurer table lamp,** Lucellino, $570—Luminaire (R); for showrooms: 800-645-7250. *Dining table* **Chargers,** $35/ea.; **dinner plates,** $20/ea.; **bowls,** $19/ea.; **glasses,** $24.50/ea.—Ad Hoc, see above. **Napkins,** $12/ea.; **cups and saucers,** $28/ea.—ABC Carpet and Home, see above. *Bedroom:* **Headboard,** #460-552, 58" h., 62¾" w., 1¼" d., $650; **night stand,** #450-604, 28" h., 32¼" w., 19¼" d., $1,065—Drexel Heritage, see above. **Sheets,** Tucks, white, $98/set; **shams,** Blocks sky, $29/ea.; **duvet cover,** Blocks sky, $95—Area (M); for stores: 212-924-7084, ext. 31. **Swirl quilt bed cover,** #1779, $145—Garnet Hill (R); 800-622-6216. **Metal boxes,** $22; **beaker vase,** $42—Ad Hoc, see above. **Table lamp,** Alex, $165—Mike (R), 2142 Fillmore St., San Francisco, CA 94115; 415-567-2700.

**108 LISTENING TO THE BREEZES** *Pages 108 to 113: Architect:* **Lake/Flato Architects, Inc.,** 311 Third St., Ste. 200, San Antonio, TX 78205; 210-227-3335. *Project architects:* **Ted Flato, Karla Greer, and David Lake,** see address above.*Contractor:* **The Koehler Co.,** 1404 N. Camp, Seguin, TX 78155; 830-303-6256. **House size** (excluding boat deck): 3,700 sq. ft. **Lot size:** 160' x 150'. **Exterior doors; windows**—Pella Corp. (M); 515-628-6280. **Interior doors**—The Koehler Co., see above. **Floors,** exposed concrete floors with 1½"pine strips, old recycled longleaf. **Decorative wall sconces**—Graham Martin (M); 210-490-9654. *Living room:* **Sofas and chairs**—Donghia (T); 212-925-2777. **Throw pillows on sofa**—Dransfield & Ross (R), 54 W. 21 St., Ste. 1201, New York 10010; 212-741-7278.

**114 BARBECUING HEATS UP** *Page 114 to 115: From left:* **Outdoor cooking center,** #2CG27N21Y, from $1,570; **cart,** #2X27CTYSS, $300, 27" w.—GE (M); 800-626-2000. **Char-Glo barbecue,** #CGB36RU, 56" h., 25" d., 36" w., from $3,000—Thermador (M); 800-656-9226. **Grill and cart,** 24¼" h. , 31½" d. , 41½" w, $3,200—Viking (M); 888-845-4641.

**116 A REAL MIXED GRILL** *Photo on Contents, page 17:* **Silver plate,** $48—Shi, (R), 233 Elizabeth St., New York 10012; 212-334-4330. **Turquoise cable sweater bowl,** $20—Ralph Lauren Home Collection (R); for stores: 212-642-8700. **Atlantique, 5-pc. place setting,** $75—Ralph Lauren Home Collection, see above. *Pages 116 to 119: Gazpacho:* **Summit 400 gas barbecue,** $1,400—Weber (M); for stores: 800-99-WEBER. **Lime green napkin,** $15—Felissimo, (R), 10 W. 56 St., 10019; 800-565-6785. **Black bowl by Joan Platt,** $44—Shi, see above. Bread: **Bamboo tray,** $65—Troy, (R), 138 Greene St., New York 10012; 212-941-4777. *Shrimp:* **Mother bowl,** $36; set of 6 nesting bowls, $85—Shi, see above. **Chopsticks,** $10—Felissimo, see above. **Green lunch plate** by Joan Platt, $56—Shi, see above. *Steven Raichlen:* **Charger,** $180—Calvin Klein Home Collection (R); for stores: 800-294-7978. **Atlantique serving spoon and fork,** $37.50/ea.—Ralph Lauren Home Collection, see above. **Hoffritz tongs,** $15.99—Homeplace (R); for stores: 888-456-7123. **Master-Chef Half-quart butter warmer,** $50—All-Clad (M); for stores: 800-ALL-CLAD. *Aussie Wings:* **10-inch-square glass plates, #20A,** $40/**set of 4**—Horchow Cooks' Collection, #K298 (R); to order: 800-456-7000. **Lime-green pique napkin,** $12—John Matouk (M); for stores: 212-683-9242. *Salade Niçoise:* **Pewter platter #3A,** $60—Horchow Cooks' Collection #K298, see above. **Mercer serving spoon and fork,** $20/ea.—Calvin Klein Home Collection, see above. *Bacon grilled prunes:* **Kohl salad plate,** $14—Calvin Klein Home Collection, see above. *Grilled pineapple:* **Weber grill,** see above. *Page 120:* **Weber grill,** see above. **Charger,** $180—Calvin Klein Home Collection, see above. **Orange pique napkin,** $12—John Matouk (M); for stores: 212-683-9242. *Barbecue Bible* by Steven Raichlen (Workman).

*Continued from page 103*

water, and orchids. The greenhouse still stands, a beguiling world of blue-green painted benches tumbling with geraniums and powder-blue plumbago.

Then the Lockwoods started a vegetable-cutting garden where the parterre is today. "It was the obvious place for a garden," says Lockwood, explaining its distance from the house in a little cul-de-sac just beyond the orchard which the Lockwoods had lovingly preserved. A curving path mown through the high grass and apple trees lures visitors to what is now a small jewellike garden. "I went to the NYBG library and looked through old books to come up with a plan," says Lockwood. The four-square design of alternating circular and diamond-shaped beds was soon billowing with tree peonies, clematis, and roses.

The parterre has evolved into a richly planted and delightfully colored spot with the collaboration of Robin Zitter, whom Lockwood persuaded to come help her fresh out of the NYBG school of horticulture fifteen years ago. "She was the star of her class," Lockwood recalls proudly.

"It's been a partnership," Zitter says of her time spent with Lockwood planting trees and shrubs, playing with color combinations and pattern in the flower beds, nurturing natives in the woods and fields. "She's got the artist's eye and a willingness to experiment and learn." Then Zitter points out—as Lockwood surely would—that the flowers are just the icing on the cake. "This garden is really about the land, its magic." ■

### KEN DRUSE IN NEWPORT

House Beautiful's contributing garden editor Ken Druse will be speaking at the Newport Flower Show, hosted by the Preservation Society of Newport County. The show dates are Saturday, July 11, from 9 A.M. to 6 P.M. and Sunday, July 12, 9 A.M. to 5 P.M. Show admission is $12 for adults and $6 for children under 12. A weekend pass is available for $20. For more information, call The Newport Flower Show, 401-847-1000, ext. 150.





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*Continued from page 58*

60 feet above the interchange of I-65 and State Road 46, designed by Muller International. "People just called it 'that damned bridge,'" McCawley recalls. "Why, they wanted to know, should they pay all that money for something that just looked good?" The elegant bridge was, nonetheless, built; a demonstration project for the nation's interstates, it cut down accidents while costing at least $1 million less than a cloverleaf or traditional bridge. Now it is a landmark for motorists.

McCawley and others are quick to point out that such debate is good. Indeed, how many other American towns of 35,000—or any size, for that matter—can boast a significant portion of the populace actively thinking about and discussing city design? There are 150 members of the Visitors Center architecture program, almost two dozen of whom volunteer to take tourists on architectural tours. Visiting architects lecture to standing-room-only halls.

Virtually everyone has his or her own favorites. Richard Pennybaker, who works at Columbus Utilities and who owns Bar-B-Que Junction along with his wife and aunt, paused for a number of minutes deep in thought before he offered up his picks. "You could say my two favorite buildings in Columbus are St. Peter's and that new real estate building," he says, referring to Thomas Beeby's design for Breeden Realty.

Not too many blocks away, the Veterans' Memorial by Charles B. Rose of Thompson and Rose of Cambridge, Massachusetts—25 columns of limestone from a local quarry—commemorates those who served in 20th-century wars, including the 170 men and one woman who died. Letters home have been engraved into the pillars. One was written by Specialist 4th Class Marvin Monroe two months before he was killed in action in February 1968. It reads:

> Dear Mom:
> The Bob Hope Christmas show is in Chu Lai but I won't get to see it—Chu Lai is 20 miles from me but we have something else to do . . . I sure do wish I were home, this being the first Christmas since Connie and I were married. She's a wonderful girl. . . . When I get home it will be summer . . . I can take Connie to Starve Hollow Beach or to the drive-in or just stay home by ourselves. I really shouldn't plan so far ahead, but I do anyway. It gives me something to look forward to.

Columbus, Indiana, a town that looks forward, doesn't forget to look back and remember citizens like Marvin Monroe. It honors them, not only with parades and crepe paper poppies every Veterans' Day, but with amenities that will let those who follow take their place in the community. Amenities like a computer room attached to a school library, a music room with [illegible] and a gym with maple floors that converts into [illegible] complete with raised proscenium [illegible] hoops—[illegible] at the same time [illegible] public sch[illegible]re cutting music [illegible]tial" subje[illegible]enities like the public golf course, designed by Robert Trent Jones. At the opening, J. Irwin Miller (a golfer, as it happens), echoing another midwesterner, asked rhetorically: "Why should an industrial company, organized for profit, think it a good and right thing to take a million dollars and more of that profit and give it to this community? Why, instead, isn't Cummins . . . [trying] to get its taxes reduced, the cost of education cut, the cost of city government cut?" His answer was one that other corporations in this age of bottom line and downsizing should consider: "We would like to see this community come to be not the cheapest community in America, but the very best community of its size in the country. We would like to see it become the city in which the smartest, the ablest, the best young families anywhere would like to live . . . a community whose citizens are themselves well-paid and who will not tolerate poverty for others, or slums in their midst."

Despite some original hesitation on both sides of the table, Deborah Berke says that the design of the Hope library has been an exceptionally good experience: "The library board and director knew what they needed, but they didn't pretend to be knowledgeable about design—they trusted the architect to know that side of the job. I think that they looked at the process as part of their education." The job, notes Berke, who teaches at Yale, has been an education for her. "Everyone has a favorite building in Columbus," she says (her own are the church by Eliel Saarinen and Goldsmith's original design for the *Republic*). "But what I enjoy most about Columbus's buildings is the sense of community they create. I look at my early work at Seaside, and its primary failing is that it's a monument to the architects. That's not the point." She said thoughtfully, "The point is to make a great community where families can live well. The buildings should help create the fabric of the town." And when the doors of the library in Hope open onto the public square this month it will, she hopes, become an integral part of the fabric of the community. ■

## PLANNING YOUR TRIP

Columbus is an hour's drive south of Indianapolis International Airport, and an hour and a half north of Louisville, Kentucky. The Visitors Center (506 Fifth; 812-378-2622; 800-468-6564; on-line at www.columbus.in.us) offers a guided architectural tour daily at 10 A.M. ($9.50 adults, $5 students; groups should make arrangements in advance). You can also pick up a street plan of Columbus designed by Paul Rand. Included are facts on and photos of the town's star buildings, and a 2½-hour driving tour you can take on your own. Many buildings are open to the public; contact the Visitors Center for hours. The center will also inform you of cultural events.

The Columbus Inn (445 Fifth; 812-378-4289), the original brick city hall built in 1895 and now listed on the National Register of Historic Places, has 29 rooms and five suites furnished with Victorian antiques. Another option is the Ruddick-Nugent House bed and breakfast, a columned Greek Revival mansion dating to 1884 (1210 16th; 812-379-1354).
*Suzanne Charlé*

## Beautiful Finds

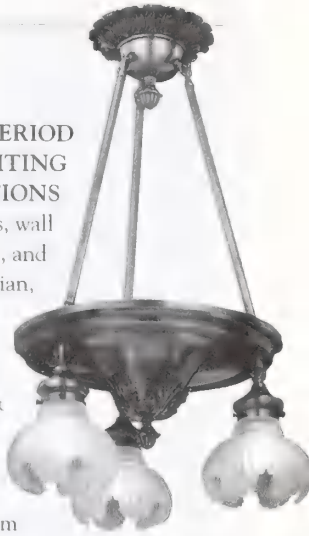


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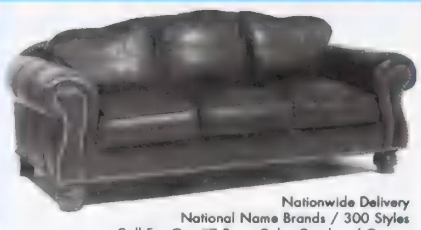
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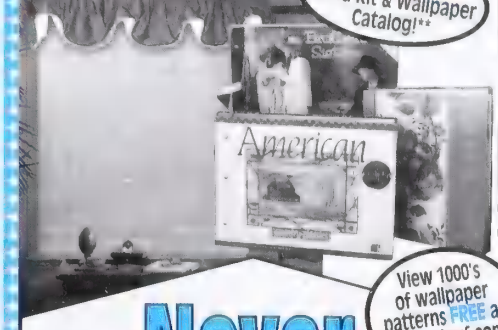
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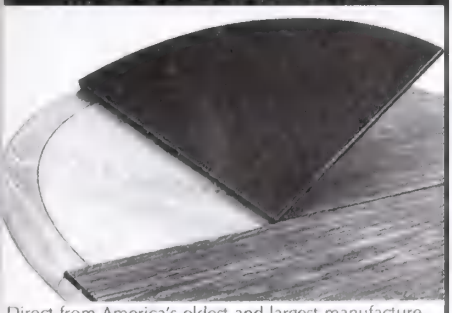
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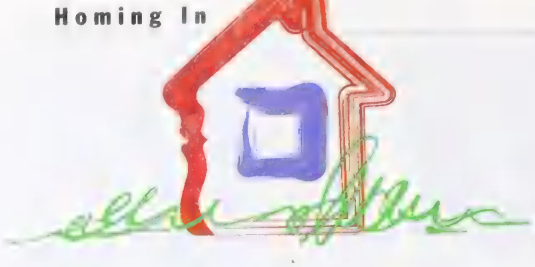
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# OPERATING OFF MY OWN BATTERY

By Phyllis Theroux

**When I was young** I spent a lot of time dreaming about how to get out of California. This was not because I came from an unhappy home, but because I longed for a richer, more complex existence—with snow and skyscrapers and men in tortoiseshell glasses who carried umbrellas and read Shakespeare on the subway. At eighteen, I finally got my wish. I was accepted at a college outside of New York City. It was everything I had hoped for but I had not been on the East Coast for more than six weeks before I realized I had bitten off more than I could chew.

While closing my bedroom window one night it came out of nowhere, a full-blown anxiety attack—the first of many, made worse by the fact that I never knew when the next one would occur. Walking to class, taking a train into the city, sitting quietly in my room with a book, suddenly my heart would race, my hands begin to perspire, and a hot band of fear would snap around my brain as I struggled to catch my breath in a world gone unfamiliar, without any recognizable center.

They didn't have a name for what is now known as "agoraphobia," or "fear of the marketplace." But just as I was ready to step out into the wider world, it suddenly seemed so unsafe that unless it was a point-to-point transfer from school to home, I found traveling of any kind fraught with peril. Simply put, I did not feel "at home" in the world unless I *was* home—or surrounded by people whose strong and loving presence gave me that same sense of security.

The phobia did not disappear by itself. I had to force myself to fly to strange cities, drive unfamiliar roads, eat alone in restaurants, and sleep in hotel rooms where I could have died without anyone knowing, beyond the fact that I had checked in with a Visa card, who I was. These were near-death experiences, but once endured they lost their power to terrify me. In the process of becoming more independent, I broke through a cultural barrier that causes many women to feel uncomfortable being alone unless they are in their own living rooms.

Another difference between who I was and who I am [illegible] at home in my own skin wher[illegible]e-saver. These days I need a [illegible] longer list of items I now [illegible] well-being when I am on the road: more makeup, more vitamins, a hair dryer, my own brand of coffee. But whereas I used to worry that loneliness would overtake me if I didn't have a companion, this is no longer such an issue. I have me.

In earlier days, I didn't. A part of me was glued to my children, another to my home, and a sizable percentage was attached to my insecurities, which could pop up like toast whenever I was too far away from the friends whose job it was to reassure me I was better than I thought myself to be. There were so many strings tied to my life that whenever I took a trip away from it, it was much harder to bring all of me along.

Just before my last trip, I paused in the entrance of my living room and said good-bye to the plants, the light, the particular configuration of space that is as familiar to me as my own hand. I was going to be away from it for some time and I wondered whether I might not be putting myself into a situation that was too monastic.

For three weeks I would be in a city where I had no friends, doing research for a story that would demand most of my time. But the loneliness I worried about never came.

"Could it be," I speculated to a friend who telephoned about a week after I had arrived, "that it is abnormal to be so self-sufficient?"

"Maybe," she said. "But I'm feeling the same way about my self, so I've declared it a good thing."

My route home involved a layover in Pittsburgh, where I decided to write a letter to a cousin. "I am writing this," I began, "plugged into the wall in an airport. My laptop is too old to function for more than fifteen minutes without being reconnected to an electric outlet."

I'm not getting any younger, either. But here's the difference between a human being and a laptop. The older I get the more capable I am of operating off my own battery. It is one of the unexpected rewards of having lived long enough to feel at home on the other side of the country, browsing through the contents of a garage sale as contentedly as if I were in my own neighborhood.

For $20 I bought a butterfly, sewn upon a brightly appliquéd piece of cotton. I am not evolved enough to claim full-butterfly status, but I have framed and hung it above my mantel—to remind me of how far I've flown. ■